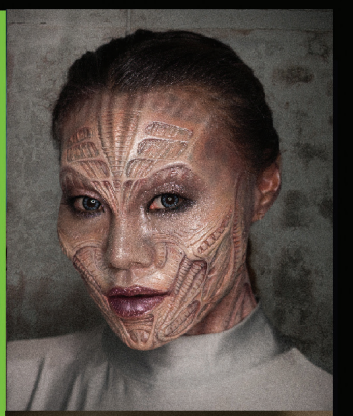
THE FINAL CHAPTER!

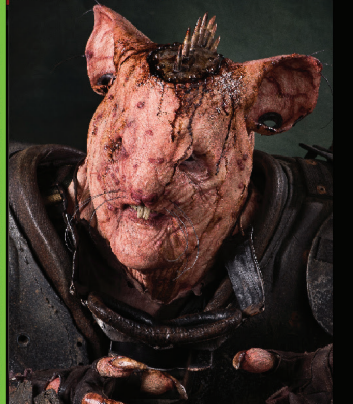
MONSTROUS MAKE-UP MANUAL

BOOK #3

LEARN HOW THE EXPERTS CREATE FUN AND FRIGHTENING HORROR MAKE-UPS! FROM SIMPLE TO STATE-OF-THE-ART TECHNIQUES FOR HOBBYISTS, HAUNTED HOUSES, AND THE FILM INDUSTRY. TONS OF TERRIFYING MAKE-UPS!! PLUS- HUNDREDS OF PRO TECHNIQUES. (WITH MUTANTS + MONSTERS GALORE!)

OVER 1150 STEP-BY-STEP PHOTOS





BY MIKE SPATOLA

FOREWORD BY 7-TIME OSCAR WINNER, RICK BAKER

* THE MOST ILLUSTRATED STEP-BY-STEP SERIES ON MONSTER MAKE-UP... EVER!

The Monstrous Makeup Manual Book 3 is dedicated to:

My Parents, who knew at an early age that I wasn't necessarily a "normal" kid. They thankfully supported me and my dreams despite my weird hobbies.

All the wonderful, inspiring artists that came before me.

All the young artists that discover the love of this craft! I hope you enjoy it as much as I have over the last 40 years.

Dick Smith, for his knowledge, his warmth and generosity. As a kid, his "Do it Yourself Monster Makeup Handbook" was my Bible.

Rick Baker- Literally, the first makeup artist I met in Los Angeles. His kindness and words of advice in 1984 pointed me to my first job in a creature shop, and will not be forgotten.

All of the Makeup FX Shop owners that hired me. My good friend, Allan Apone at MEL, Kenny Myers, Robert Short, Stan Winston, Alec Gillis and Tom Woodruff of A.D.I.

Cinema Makeup School, for all the years I was the Chief Academic Officer, and Instructor there, and the kindness they've showed me in that time.

My lunch buddy and fellow instructor, Rod Maxwell, who I shared more meals with than most other humans.

Scott Morris, Jim Lawrence, and all the great folks at Morris Costume for all their help, and of course, publishing my books.

Of course, My wife, Jojo, and my son, Jake

Finally, my 10 year Monstrous Makeup Manual Series journey is complete!

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THE MONSTROUS MAKE-UP MANUAL

BOOK 3

THE FINAL CHAPTER

BY MIKE SPATOLA

MORRIS
Charlotte, NC

FOREWORD

BY 7-TIME OSCAR WINNER, RICK BAKER

Around 1960, when I decided that I wanted to be a make up artist, I went to my local library and found just one book on make up. Stage Make up by Richard Corson. It was a great book with a lot of information. But, it didn't really cover what I wanted to learn- how to do monster makeups. What I really was looking for was a book like this one by Mike Spatola, or one of Mike's other fantastic books.

What a wealth of information is covered in this book! If I would have had this book when I was ten years old, I would have thought that I had died and gone to heaven. Although I feel that the trial and error way that I learned my craft, was a great way for me to learn to be a creative problem solver, I can't imagine how much farther and faster my career would have gone having this information, so beautifully laid out in book form. Mike, and the other talented make up artists featured in this book, give you so much valuable information that I can't wait to see what amazing make up artists this book will create. Thank you Mike, for creating these books and sharing the information.

Now get out your brushes and glue and create something amazing.

Rick Baker

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INTRODUCTION

Welcome to Book 3! I look at Book 1 as the appetizer, and Book 2 as the main course. Now it's time for dessert! From the beginning, I had big plans for this one. Over the course of creating the book, some things got edited out, and schedules ruined plans for certain artists to be included. It's an ever evolving process when you're creating a project like this. In the end, I'm sure you all will be very happy with what we all finally came up with for you.

So, how will Book 3 differ from the others? Well, if you own the previous two, there is no need for me to rehash all the stuff you already know. So, I'm going to jump right into the makeups! I'll give you some new techniques, to be sure. Some out of the kit stuff, as well as a little lab stuff too. If you don't already own the previous books in this set, WTF? You really need to! Anyway, let me be direct here- Book 3 is definitely all about the finished makeups, and as always, all the steps are there in photos. Nothing is left out.

Like last time, I have some great seasoned and award winning guest artists that will be showing you all their juicy goodness, as well as some newer talent that you might not yet be familiar with. And yes, I will be doing several techiques and makeups in here too!

Most people who read the earlier books understood the lack of proper grammar thing, but some didn't get why I chose to leave the text a little on the rough side. The answer is that it's written more how I speak- ***so you can feel like I'm right there with you, teaching you these techniques myself***. Many of my students say the actually hear my voice when they read my books. Sorry about that folks! Perhaps, I'm an acquired taste?

Like always, the main goal of this new book is similar to the others... to give you a ton of info in a fun, unstuffy, and approachable manner. Although many testimonials about my previous books have mentioned that this can replace going to a makeup school, I don't believe that is totally the case. Nothing replaces hands on training with a great instructor. But, I can say with all honesty, there is more knowledge and techniques in this book set than most makeup schools offer (at any price). It's just up to you to practice them!

Lastly, THANK YOU SO MUCH for being patient with me as I worked on this book. Out of all of the books that I've written (The Monstrous Makeup Manuals as well as the Cinema Makeup School Text Books), this was the most difficult for me to complete.

I truly want you to have a blast with this! Let's get to it - I hope that this new installment surpasses your expectations!

AUTHOR UPDATE

So much has happened since Book 2! As of this writing, I have resigned my position as the Chief Academic Officer of **Cinema Makeup School** in Los Angeles. In my almost 9 years at the school, I feel we've accomplished so much. I love the school, but I felt that I lost myself in the staff position. I'm now pursuing all the things I've wanted for years, but still teach there on my own terms.

As you know, I take all the photos in my books. I've been a photographer for most of my life and owned a photography studio in L.A. for over 20 years called Spatola Designer Images. I closed that studio officially almost 10 years ago after I wrote the 1st Monstrous Makeup Manual. However, I missed photography. I've now recreated my photography business, and call **Lifestyle Boudoir**. It fills that creative need I have, in the niche I was most famous for- dramatically lit, empowering photography collections of women. I've been doing some BTS movie production stills too!

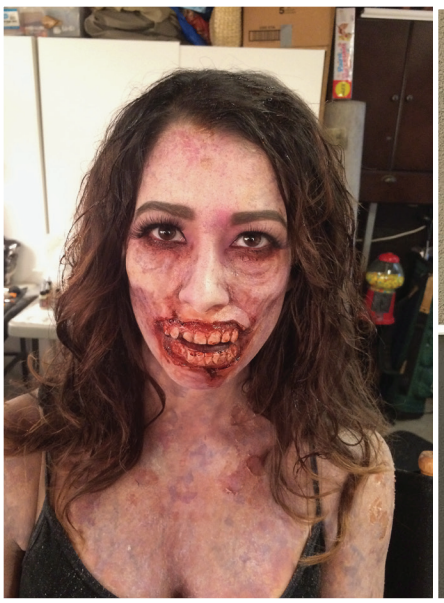
I've done a few movie projects. I department headed **Harbinger Down**, an all practical effects horror film in the vein of The Thing. Created some effects and prosthetics for **Assimilate**, created all the zombies and FX for Mark Tufo's **Zombie Fallout**, and department headed a few shorts too. I wouldn't completely rule out doing more on-set FX in the upcoming year. But, the older I get, the less I want to deal with all long hours of set work for months on end.

After the release of Book 2, I collaborated with **Premiere Products Inc** to create my **LIFE and DEATH** Skin Illustrator palettes. I selected colors that I not only use myself all the time, but I designed these palettes so that you'd really only ever need these 2 for much of your work.

I also worked together with my friend Robert Burns (owner of **Cutting Edge Sculpture**) to create a set of sculpting tools, based on the ones I use most often. They can be found on my site, as well as the Cutting Edge Sculpture site, and at various conventions and trade shows.

2017 marked my retirement from 6 Flags Magic Mountain **Fright Fest** after 8 years. I love the haunted house business, and always have, and I've been working on and off in that industry since I was a kid. But, finally this year something said *"you're too old for this!"* and my body listened. Bittersweet, but needed. Then, I got the call- **Warner Brother's Horror Made Here**. Yep, I had to do it. Such a wonderful high-end haunt experience! Check it out next October! It's great!

I recently celebrated 4 years of marriage to my wife, **Jojo**. She's an international award winning makeup artist from Guangzhou, China. She's working to make a name for herself in L.A. and China too. She's worked to bring high-end fx makeup education to the ever growing Chinese film market, there she is CEO of **OA Makeup**. As well as, department heading the makeup for Chimelong Amusement Park's month-long Halloween Event in Guangzhou.

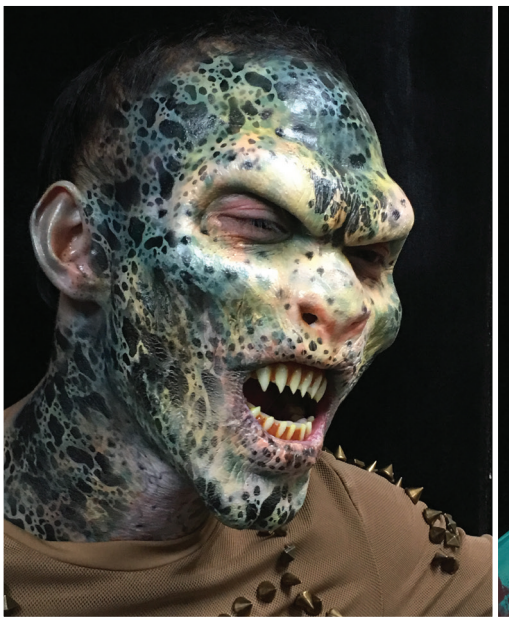


These are some of the makeups that my wife, Jojo, my crew, and I did for Mark Tufo's **Zombie Fallout**. All the diseased zombie makeups were stock pieces of all kinds- Silicone, foam, gelatin and Pros-Aide transfers were all mixed and matched. All in all, we created around 40 different zombies.

The one-day shoot was a music video, and a proof of concept too. Let's hope that it turns into something more!

in 2016, I traveled to China to teach some prosthetic makeup for **Chimelong Ocean Kingdom**. The park was preparing to use prosthetics for the first time in their new Halloween season event. So, my wife set up a class for us to go teach them a few designs, and how to apply them efficiently.

Some of the makeups were paint only. So I taught airbrush as well. The appliances were mostly Scream Team and some from Cinema Makeup School sculpted by Face Off winner Rob Seal.



2018 at Warner Brother Studios Halloween event called **"Horror Made Here"** - I was brought aboard by David Woodruff. I supervised **"The Exorcist: The Forbidden Screening"** show. Myself, Rod Maxwell, and Lawrence Mercado did 3 "Regan" makeups. The Regans appeared in various places throught the show. The WB event is by far the most detailed theming I've ever seen in a haunt, and the most pleasing work experience of any haunt I've been involved with.

Over the 8 years I worked at **Six Flags**, I did mostly the zombie "walkaround"makeups. The walkarounds are the makeups that are more well lit and easier for patrons to see. Each of the make-ups pictured here took from 30 to 40 minutes to complete. I would do hundreds per season, many on the same person. Haunts help you to think on your feet, and learn to work more efficiently.

For a short film called **The Yellow Feather**, Dr Kraig Sturtz, his wife Cindy, daughter Gillian, and Kelly Wheelis helped me create a body that gets ripped in two by the creature. Kraig's medical knowledge helped build a better body!

Below- Kraig appears in the film as a conquistador- a character makeup I did with alcohol colors, collodion and a John Blake lace beard and mustache.

MATERIALS AND SUPPLIES

MAKEUP SUPPLIES

It's hard for me to be unbiased when talking about different make-up supplies, suppliers, and manufacturers. I'm not sponsored by any particular manufacturers, make-up brands, or FX products, which leaves me free to be scarily honest about products I like and don't like. So understand, I use what I use because I love it. Period. If you see me using a particular product, it's because that's my preference, not because I was sponsored.

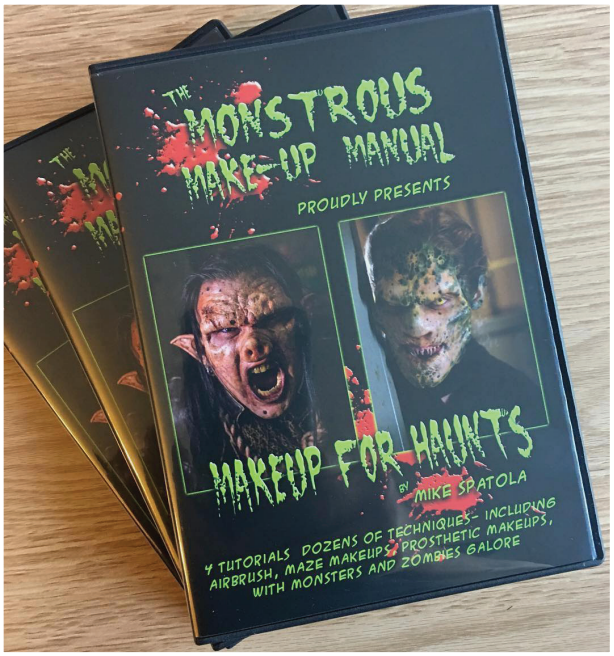
Throughout this book, I will often suggest a substitute for what I happened to use that day, so don't feel like you have to buy the exact products I do. Having said all that, I may not be using a specific product simply because I haven't had the opportunity to try it. I'm kind of set in his ways where products are concerned. Please experiment and find which products work best for your situation. For instance, if I am using "3rd Degree" a silicone direct-to-skin modeling compound, you can easily substitute another similar product like Smooth-On's Skin Tite, or Mouldlife's Sculpt Gel. Please take the time to research different, but similar products. Chances are, there are many that do the exact same thing, and sometimes at a much lower price.

First, you'll need to know where to get your make-up supplies. Today, with the internet at your fingertips, it's so easy to comparison shop. If you are buying a specific name-brand product, you now have the freedom to search among several suppliers for the best price and best shipping options. Just be aware that some products cannot be shipped in cold weather, such as liquid latex and Pros-Aide, where freezing temperatures will destroy them.

On the following pages are some new supplies and tools, and some recommended suppliers. These suppliers all have websites where you can view their online catalogs and purchase without leaving the comfort of your computer.

The recommended companies I listed are ones that I have either researched myself, directly done business with, or personally know the owners. They are companies that I trust. If your favorite company is not listed here, it could simply mean that I don't know of them, or have never purchased from them. It's not a complete list, as there are so many. Do your research!

Several carry all the basic make-up materials you'll ever need, and some are more 'specialty' suppliers of items needed for prosthetics and fx work. Also, I urge you to look through the RBFX catalog. Sometimes you just don't have the time or budget to create prosthetics- especially, for low-budget productions. The sculptures for their prosthetics are absolutely movie quality. I use some of their pieces in makeups for this book. Go ahead and take a look at their site to see what their company offers.


THE MONSTROUS MAKE-UP MANUAL
PROUDLY PRESENTS
MAKEUP FOR HAUNTS
BY MIKE SPATOLA
4 TUTORIALS DOZENS OF TECHNIQUES- INCLUDING AIRBRUSH, MAZE MAKEUPS, PROSTHETIC MAKEUPS, WITH MONSTERS AND ZOMBIES GALORE

PRODUCTS

Left- **Makeup For Haunts DVD**- Several complete tutorials created for the Halloween and Haunted Attractions industries. Tutorials include airbrush and painting techniques, 5 minute maze makeups, zombies, and 2 different full prosthetic applications and techniques.

Right- **The Monstrous Makeup Manual Signature MEL PAX kit**. The colors shown are some of the colors I use most often for creating monsters, plus PAX Thinner for making washes of color.

Left- **Cutting Edge Sculpture** created a Signature Collection of my favorite tools for sculpting prosthetic appliances. The wire wrinkle tool and the rubber nibbed tool are ones I use on every sculpture for texture and pores.

Right- **The Skin Illustrator LIFE and DEATH palettes**. I designed these kits with Premiere Products to have all the colors needed for 95% of the jobs you'd need alcohol paint for. Plus, they are the 'On-Set' size so they fit in your pocket!

MAKE-UP AND FX SUPPLIERS

Premiere Products Inc.
https://www.ppipremiereproducts.com

Naimie's Film and TV Beauty Supply
http://www.naimies.com

Frend's Beauty Supply
http://www.frendsbeautysupply.com

Nigel's Beauty Emporium
http://nigelsbeautyemporium.com

MEL Products
http://melproductsusa.com

Cinema Secrets
https://cinemasecrets.com

Morris Costumes
http://www.morriscostumes.com

Crown Brush
http://www.crownbrush.com

Bdellium Tools
https://www.bdelliumtools.com

Wolfe Face Art and FX
http://www.wolfefx.com

Alcone Co.
http://www.alconeco.com

Smooth-On
https://www.smooth-on.com/

Motion Picture F/X Company
https://motionpicturefx.com

RBFX
https://rbfxstudio.com/

The Scream Team
http://www.screamteam.com

Dental Distortions
http://www.dentaldistortions.com

Cutting Edge Sculpture
https://cuttingedgesculpture.com

Mouldlife (UK)
http://mouldlife.co.uk

PS Composites (UK)
http://www.ps-composites.com

FuseFX (Canada)
http://www.fusefx.ca

9 MM FX (contact lenses)
http://www.9mmsfx.net

Gothika Contact Lenses
http://www.gothikacontactlenses.com

Local Shopping

Even with the convenience of online ordering, there are some items you'll still want to get right in your own neighborhood. In addition to the make-up dealers I mentioned, you can easily find a bunch of stuff locally to add to your monster-making kit. You'll be surprised by just how many cool things can be done with everyday materials found at the market.

Supermarkets: You can get food coloring, corn syrup, gelatin, bread crumbs, and all kinds of dry cereals to add to latex for some really cool skin textures, all at your local grocery store. You can also find expendables like paper cups for mixing, facial tissue, toilet paper, and paper towels. An effective blood formula can be made with supplies bought only at the grocers. Literally, the simplest formula contains clear corn syrup, a pinch of flour or cornstarch to make it a bit more opaque, and food dyes to suit your color tastes.

Halloween Stores: It seems that now more than ever, Halloween is big business. Seasonal stores, like Spirit Halloween Store, pop up everywhere as much as a month or two before Halloween. They often carry some useful make-up items like liquid latex, or even stock latex appliances. I personally have a lot of fun cruising the Halloween shops. Maybe next Halloween they'll be carrying this book if they aren't already by the time you read it! If not, ask them why.

Drugstores: Drugstores like CVS and Walgreens carry items like rolls of cotton and gauze bandages, witch hazel, 70% alcohol (but generally not 99%), glycerin, and clean up supplies like cotton balls, cotton pads, eye make-up remover, and make-up wipes. You can also find white make-up sponges and powder puffs there, but you'll spend more buying them individually from the pharmacy than if you purchase them in bulk quantities from a reputable make-up supplier.

Hobby and Art Supply Stores: These stores are great places for paint brushes of all kinds: Liquitex acrylic paints, palette knives, disposable paper art palettes, as well as tools and supplies to build specialty items and mechanisms for articulated masks and such.

Restaurant Equipment Supply Stores: Specialty retailers like these are a good source for things like double boilers and other kitchen-type lab implements, sometimes scales for weighing materials, as well as food colors.

Hardware Stores: You can find many tools and supplies for simple mold making at most hardware stores. This is where you'll want to go for things like plaster of paris, plastic and paper mixing containers, stir sticks, disposable paint brushes, plastic tubing, PVC pipe, gallon and quart cans of acetone, Dremel rotary tools and bits, masonary drill bits, hammers and chisels, surform tools, etc.

NEW TECHNIQUES

Well, since the last book anyway...

Like many techniques shown in this, and my previous books, the following injury simulations can be adapted and used for other things. Many techniques used for construction makeups can be combined and laid over one another. The limit is your imagination!

SCABS

An easy was to build up a realistic scab that will last all day is with PPI's Telesis 5 silicone adhesive and colored flocking. It creates a 3D effect that is translucent, and pre-colored. Since the color is mixed in, no paint was used after the build-up.

A few drops of Telesis was poured into a

medicine cup, and red flock was added to make a translucent wash of red. This is the irritation color. It's applied with an adhesive brush in the shape of the scab you want to make. Build it up irregularly, denser in more areas than others so that it looks like the image on the right.

The red was followed in the exact same manner by the brown flock and Telesis mix. This builds up the darkened, dried blood color and thickness.

Next, the yellow is used in a thinner wash to add that sickened color over all, but mostly in the center.

You can easily alternate

colors and add more of a previous color to build up and create, because they're translucent.

The last color was the Bisque Tan mix with Telesis. This covers the whole thing (but not too heavily that you mask other colors).

You might have noticed I used the same brush for every color. I just washed it out with a little Telesis 5 thinner between colors. It's fast, and I didn't have to wash 4 different brushes!

Top left is the finished construction and color. Top right is powdered to take away tack. I used PPI No Color Powder. Then, I lightly sprayed Ben Nye Final Seal to bring back the skin-like sheen.

Remove patiently with Super Solv. These scabs are very tenacious and want to stay with you!

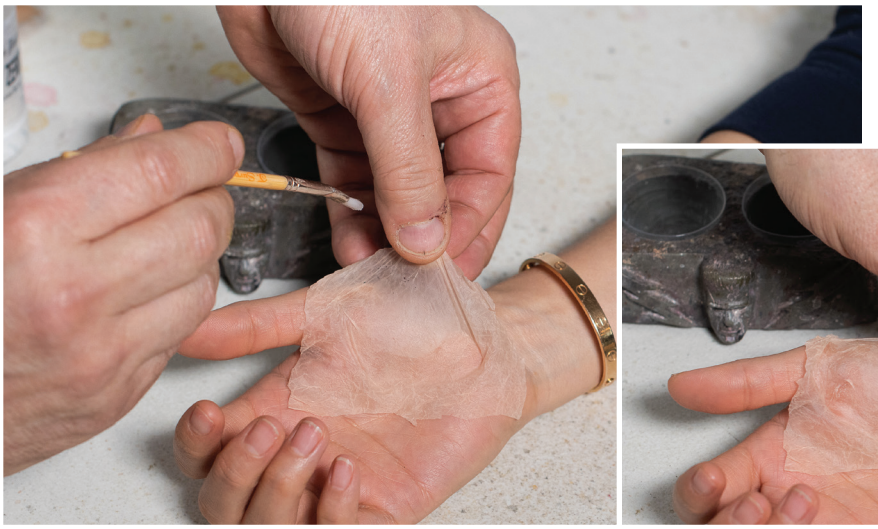
The 4 scabs above and to the left are all Telesis and flocking. Varying the color completely changes the look, and you can make them look newer or older in this manner.

The 2 images on the right are simply Rigid Collodion and Skin Illustrators to tint them.

BLISTER

This next technique uses Dermaflage's Fast FX. It's a 2 part platinum silicone, similar to 3rd Degree or Skin Tite. It's in a syringe and pre-colored. I used the "Ooze" color for this. The fact that it's in a syringe, and it has interchangeable tips that do all the mixing, makes it super convenient to use for this.

I used a small sheet of Baldiez that I had made for something else. It's about 4 layers thick. A little thinner than most commercially available pre-made bald caps. The sheet was



glued down with Telesis only around the perimeter of the shape I wanted, and a tiny section was left open so I could insert the syringe and squeeze in the Dermaflage Fast FX. I flattened it out a little so it didn't bulge too much. Then I held down the opening for a minute while it dried.

Then, I glued the last bit of cap plastic down.

With acetone on a cotton swab, I melted off all the edges to about 1/4" away from the blister, and made sure the the edge was well blended.

I lightly powdered the edge, then painted around it with a very thin wash of Rose Adjuster Skin Illustrator, for a bit of irritation.

After the paint, I dusted a little Ben Nye Final Seal over the whole feature.

This technique really feels like it's coming from under the skin, rather than something added on top.

Remove the paint, cap plastic and adhesive with Super Solv or Isopropyl Myristate.

SUNBURN

Another wonderful effect that's pretty simple to recreate is severe sunburn.

To leave the unburnt area where the clothing was is pretty simple. Keep the strap of the shirt up and slide a paper towel under that strap. Then, fold it over to protect one side of the strap and upper arm while spattering first Rose Adjuster

Skin Illustrator, followed by Espresso Illustrator. Then fold it over the other way to do the upper arm. when dry I coated the

whole area with methocel. One gallon water mixed with a cup Methyl Cellulose powder (Frend's Beauty Supply).

I dried it with a hair dryer. The top right image, and one below it, shows that the skin now looks tight and

stretched. It wrinkles and bunches when the arm is moved. The image to the left shows me stretching

the methocel to break it. This creates the flaking and peeling effect associated with sever sunburn.

Remove the methocel with warm water and soap, the Skin Illustrator with Super Solv or Myristate.

DERMATITUS

There are many classifications of dermititus. Eczema, Psoriasis, etc. Generally, the skin is reddish and there's a rash or peeling skin. Use photos of the real thing when trying to create something like this.

This effect will be created very similarly to the surburn shown previously. I started with Light Mauve Skin Illustrator to sketch out the feature and establish the perimiter. This was followed by Rose Adjuster (above), and then finally I added Lividity Skin Illustrator stippled on with a brush to make some more darker, more purply spots.

The painting was very simple in this techique. Just those 3 colors, and one brush, cleaned by dipping in alcohol between colors.

The very same batch of methocel was used again to make the peeling flakey skin. If your curious, the consistency of the methocel was like corn syrup. Thick, but still flowed.

I put a thick single coat on and dried it with the hair dryer.

Once dried it has a bit of texture. But when you flex the elbow the dried methocel breaks and flakes like peeling skin.

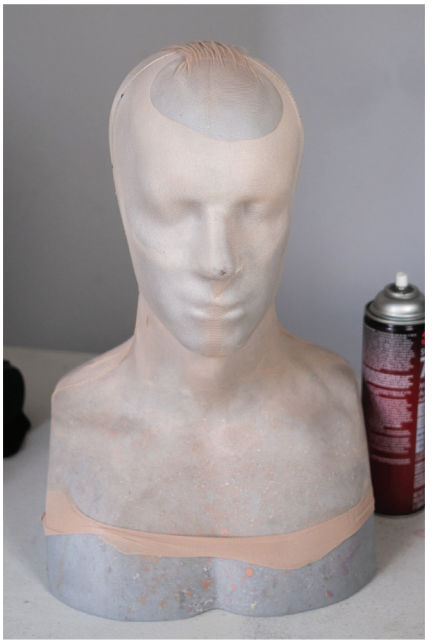
Soap and water clean off the methocel, and your choice of Super Solv or Myristate to get off the alcohol colors.

You can try substituting gafquat for this technique too. Although it is more yellow in color.

MAKING A SOCK MASK

I frequently hear in the Haunt Biz, that people are wanting to re-use foam appliances. First of all, GROSS! They're full of sweat and germs! Second, you'll never get the edges to look good ever again, after the 1st use.

My wife, Jojo, has been bugging me for years now to be in this book. But, with so many trips back and forth for her to China, it's been difficult. This year, she was in charge of the makeup department at Chimelong Amusement Park's Halloween Event in her home town of Guangzhou. I saw that she was making some of these sock masks for the park and thought this would be a great thing to show for saving a little money on your Halloween prosthetics.



First nylon pantyhose is stretched and glued over a plastic head form with 3M 77 Adhesive. It's pushed and form to the head. The legs are cut off, and then 2 good coats of Slip Latex are stippled and dried.

Next, a latex bald cap is placed over the head form and glued into place, all over with more slip latex. This will make the bald cap a permanent part of the mask.

The appliance used for this mask was from FX Faces by Boneyard FX. Their appliances are a little more dense than some other companies, and perfect for this kind of project.

Slip latex is applied all over the area where the appliance will be glued on. It's best to apply it similarly to if it were to be applied on skin. Start in the middle, glue that down, then work your way to the edges. And, as you would on skin, make sure every little bit of the appliance is securely glued down.

Once it's completely glued down, apply and dry 2 more layers of latex over the whole face area and bald cap. Wih this complete, you'll have one continuous latex mask that will tightly conform to the person wearing it.

Now it's time to paint! Monster Gray MEL PAX was the base color (it's in my signature MEL PAX kit). It's blotched on with a torn sponge technique for texture. This was followed by Corpse Flesh MEL PAX. This was also stippled on with the blotchy Torn stipple sponge technique. The photo on the bottom right shows the first 2 steps completed.

Eggplant Skin Illustrator was painted into the deeper details, and a wash of Ultra Blue Illustrator was applied over the whole head with a BDellium Tools Large Stipple brush.

An airbrush was used to spray Cedar Brown on as well, then black was added to that to make some of the hollows deeper.

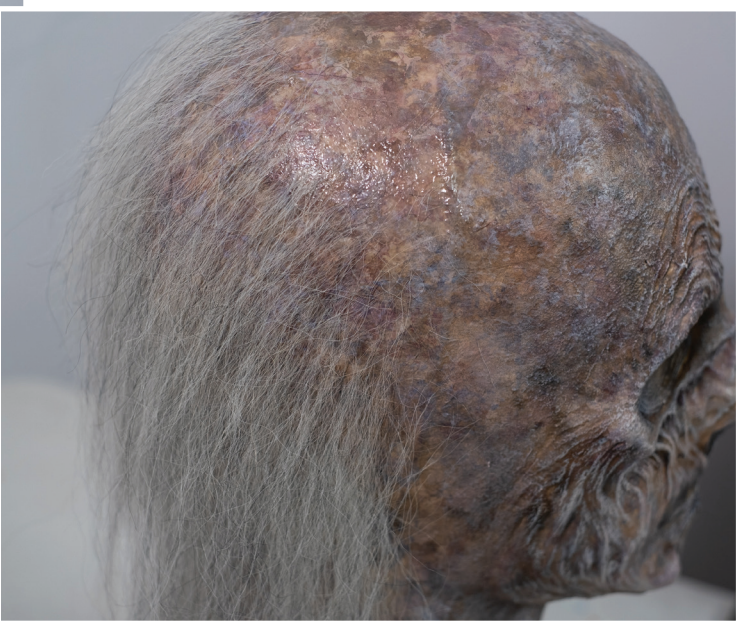
Finally Ghastly Illustrator was dry brushed with a large flat brush to pop the highlights on the highest areas.

The photo on the left shows a fairly complete paint job. More details will be added later after the hair is applied.

A nice silver gray shade of crepe wool was straightened and hackled (see Book 2). The gray was a nice compliment to the gray, dead look to the skin.

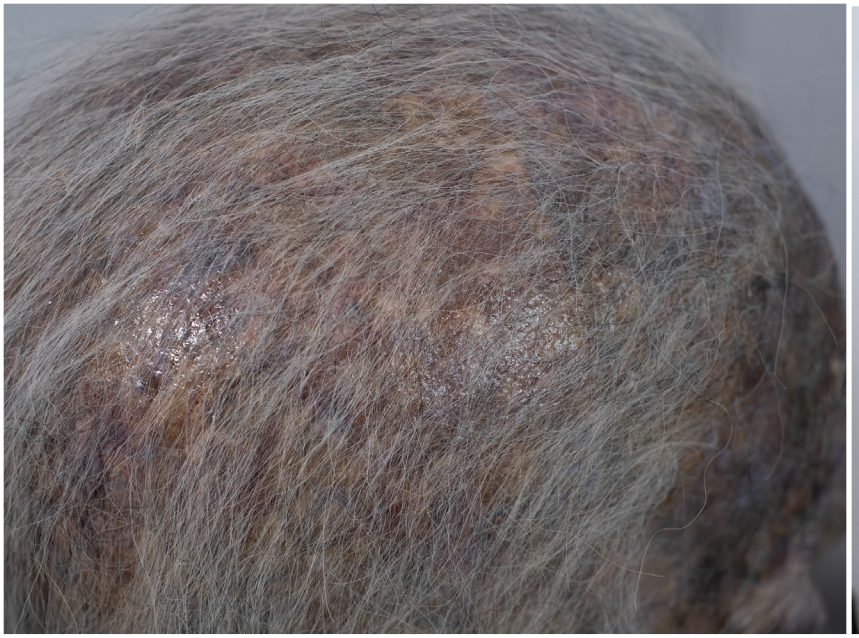
Pros-Aide, Pros-Aide Cream or PPI's Beta Bond can be used well over PAX as they're all acrylic. In this case Beta Bond was used. (It's great, and was close at hand)

Hair was layed thin and sparsely into the glue. We wanted a balding kinda see-through effect.



As with any hand-laid hair feature, it's best to start at the lowest point and layer toward the top of the head. (See Book 2 for detailed hair laying)

The image on the bottom right shows how beautifully see through the hair is.



Top left image shows the hair complete, combed, and so transparent!

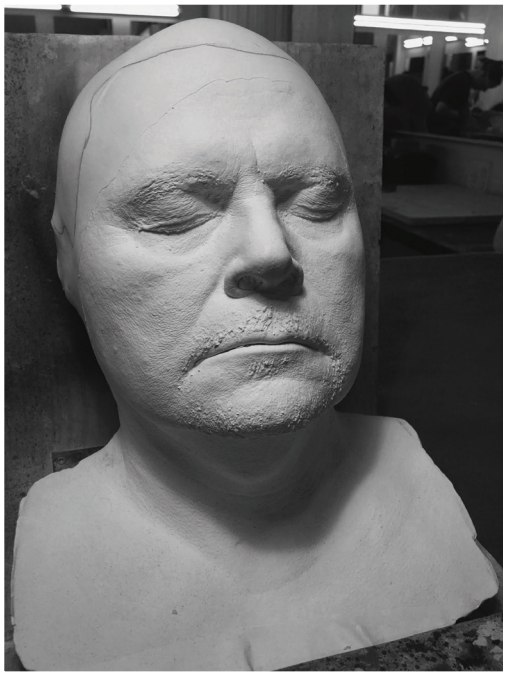
Top right shows the completed paint job. A few more details painted in, and a wash of black spattered over for texture.

Removing the mask from the headform should be done slowly and carefully as to not tear it, or pull the hair off. You may want to cut a slit up the back to the base of the skull to help remove it.

Cut out the eye holes, nostrils and cut the lips apart. Place on your head and paint your eye sockets, nostrils and lips! This mask will have more movement than most latex Halloween masks.

With about 5 hours of work, and minimal materials, you could get a full haunt season from one prosthetic.

PRE-DEAD MICHAEL



I wanted to show some steps for sculpting, right up to the molding of the **"Dead Michael"** makeup later in the book in the Living Dead section.

The lifecast above was made in alginate and poured in White Hydrocal since I will be floating off the sculptures later on. Wayne Anderson did the face and dental casts for me.

Before adding clay, the cast was painted with 2 layers of Alcote. This allows the clay to float off when submerged in water.

The sculpture was in Chavant NSP Medium. NSP has no sulfur that could react later with the platinum silicone I'll be making the appliances out of.

The photos are in black and white as I felt they showed more contrast, making the detail easier to see.

The photos here and on the previous page show the progress from blocking it out, to making sure the shapes are what I wanted. The stringy bits from the cheekbone to the mouth area were simply worms of clay, rounded and flattened to merge together into the wrinkly look.

Below, the cut lines are made and the cast was submerged in water (2 hours) to release the clay.

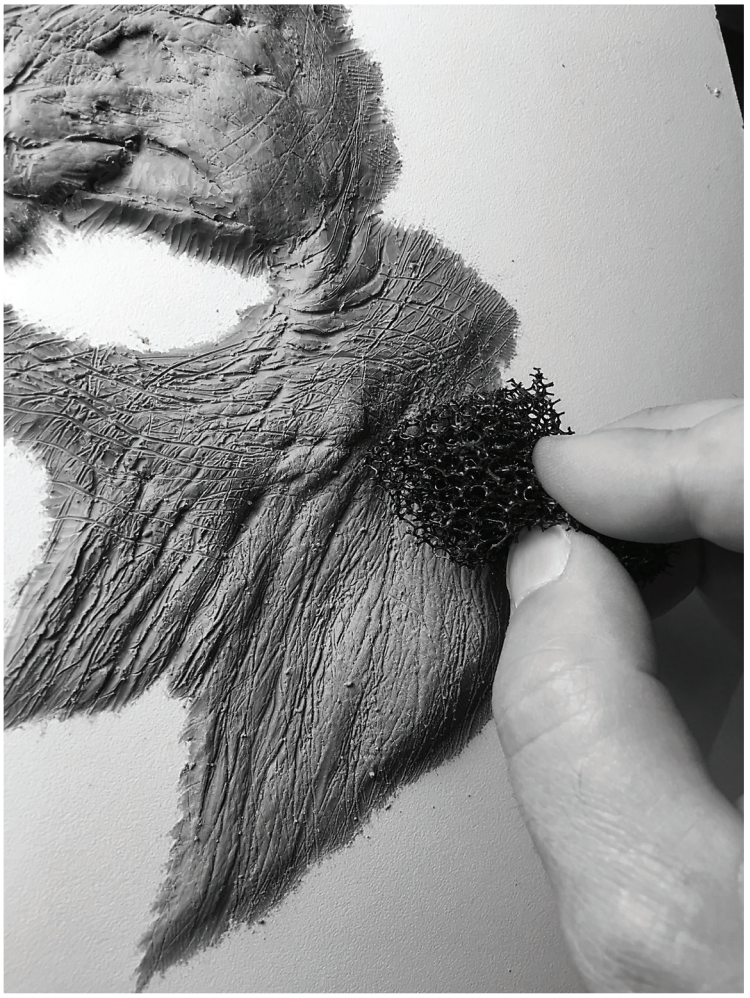
After floating them off the bust, the pieces are placed onto a white melamine board. It's large enough to acommodate all the appliances and their flashing.

Each separate sculpture is gently pushed into the board as to not disturb the shapes that were created on the life cast.

The edges are the blended out onto the board all the way around each separate appliance sculpture.

Now that everything is on the board, the final details can be done. Using one of my smallest detail tools from Cutting Edge Sculpture, I carved more lines and deepened the details.

I also like to use a coarse stipple sponge for buffing away the hard edges in a small circular pattern.



The photos above show the detail finished with a light coat of Krylon Crystal Clear acrylic spray.

The photo to the right shows all the pieces finished and flashed, ready for molding. I built a wall around the whole thing with wooden paint sticks and sealed with hot glue.

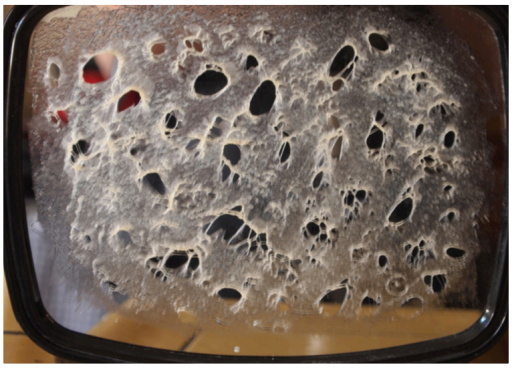
I molded them with Platsil Gel 25 and added their "Haredener" at 50% of the total weight of A+B. Because it sets rather quickly, I did not degas the mixture. I just did a very high pour as to not introduce bubbles into the mold.

The mold was opened and cleaned. A light coat of vaseline was then smeared all over the mold.

Super Baldiez was my encapsulant, and I ran them in Gel 25 with 100% deadener for softness.

Full instructions on running silicone flat molds is covered in detail in Book 2.

NEW NURNEE STUFF



Nurnees *(or Zombie Skin from Book 1)* have been around forever. They've been used for guts and sinew for dismemberment fx. I've used them to for zombie makeups too.

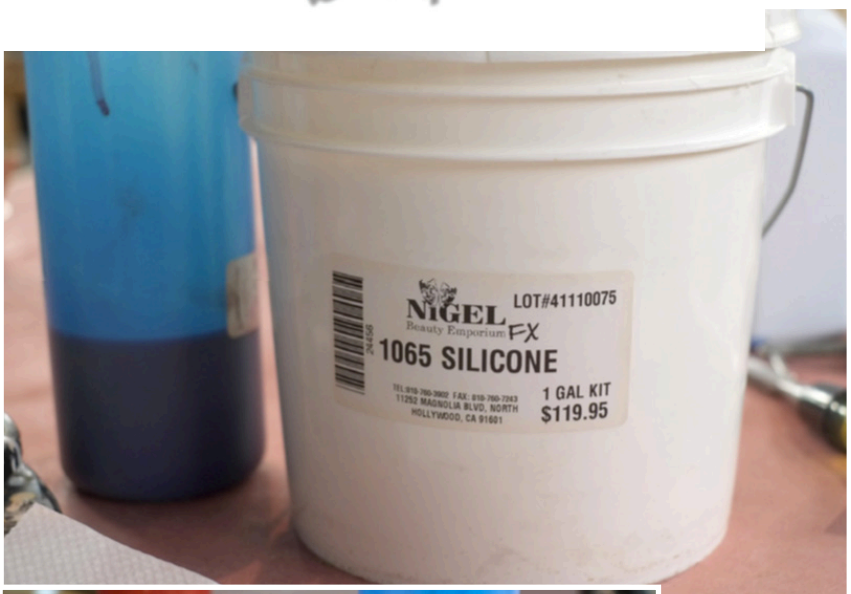
Basically, it's slip latex painted or stippled onto a non-porous material like a mirror or glass. Dry it, rough it up with your fingers, powder and peel off. But here's some new twists.

These makeup effects all used nurnees in a different way. You can add other things into the mix! Crumpled tissue, cotton, oatmeal, and even wrinkled plastic wrap.

The top left and middle right images are just latex. The middle left has wrinkled plastic wrap in the nurnee construction. The bottom right image has a crumpled kleenex embedded into the nurnee during construction. These techniques are great for Halloween or background zombies.

TRANSFER UPDATE

Prosthetic Transfers (Pros-Aide Transfers) have been around for many years now. The process has not changed a whole lot since it was invented. This super-slick technique was awarded a technical achievement Oscar for Christien Tinsley several years ago.

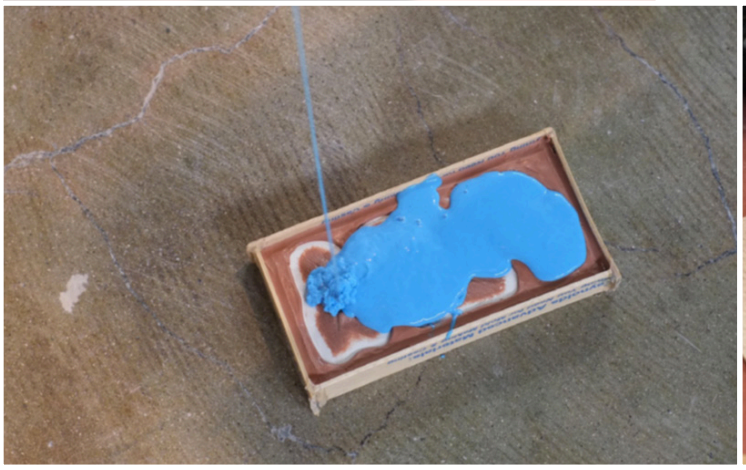


Since the writing of book 2, I wanted to give you all an update of some new materials you can use to speed up the process.

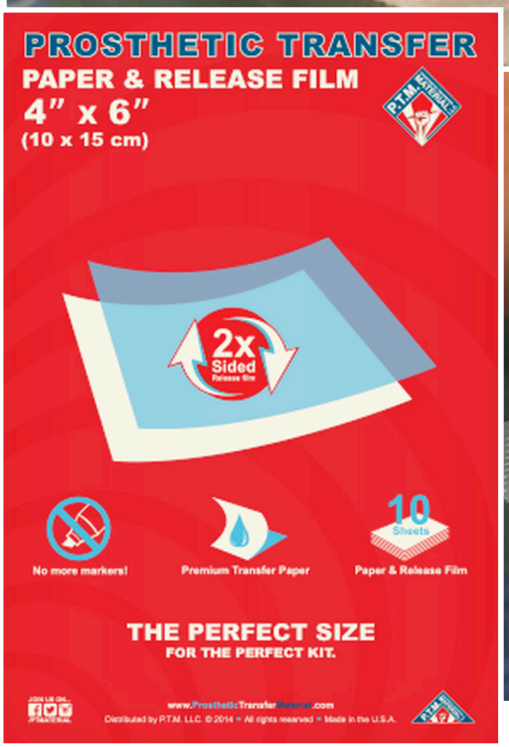
Like before, you sculpt the thin appliances with clay. I use Chavant NSP Medium on a smooth or lightly pebble texture board. Melamine and Formica work well.

Flash the sculptures as you normally would, and add a light spray or Krylon Crystal Clear.

Here's the new stuff. Mix your 1065 tin based silicone. Lets say it's 300 grams of base and 30 grams of catalyst. Mix this up well. Then you will add 12% of the base number, in this case 36 grams of **PTM's Hi-Ro Slip**, and mix well. Hi-Ro is an internal mix release agent. With Hi-Ro in the mix, you'll never need to use any other release later on. Mix this thoroughly and high pour on to your sculptures.



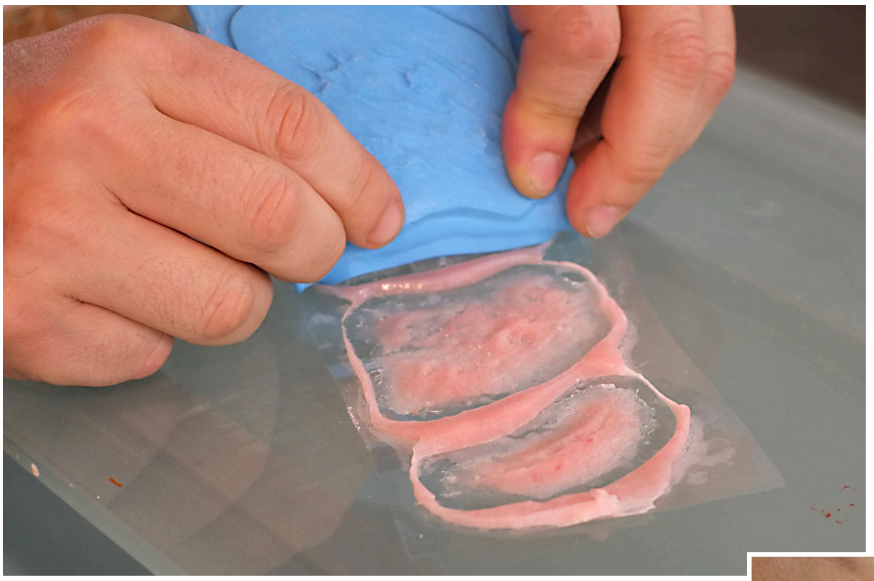
Once the silicone has set, open the mold, and clean out any remaining clay. Before you fill your mold, you will place it in the freezer for 4 hours. This step "charges"



the mold and lets the release sort of seep out of the silicone. After 4 hours in the freezer, take the mold out and let it warm to room temperature.

Now it's time to fill the mold with your thickened Pros-Aide. The top right images show 2 materials that are pre-made that you can purchase. I use and love both. These are naturally thickened by slowly reducing the water in the Pros-Aide. However, they can bit a bit pricey for newer artists. Reducing Pros-Aide yourself isn't much cheaper, though.

Once you fill the mold as usual, you need to cover with the siliconized acetate and squeegee it flat to create great edges. PTM has come out with their own line of paper and acetate. The acetate release is coated on both sides, so there's no 2nd guessing if you're applying the wrong side.



After your mold is filled, into the freezer it goes. Depending on just how cold your freezer is, and how thick your sculptures are, this could take 1-2 hours or more, to freeze all the way through.

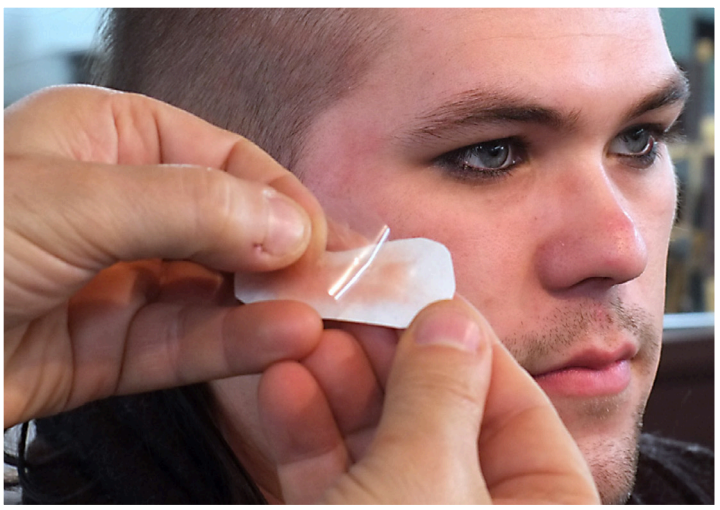
When frozen, remove from the freezer and carefully peel back the mold. Then, remove the flashing and leave only the appliance on the plastic. Removing the flashing while it's frozen is much easier than when it's room temperature.

Put the transfers into a dehydrator for as long as it takes. Mine is set to 95 F. It can take a few days for it to fully dehydrate.

After it's fully dehydrated, it's time to add the water slide paper. Because no release was used (because of the Hi-Ro), all you have to do is place the paper on the applaince shiny side against the transfer, and press it down.

Cut it out, peel off the plastic and place on the face. Wet the paper until it slides off easily, dissolve any edges with 99% alcohol and paint it.

Detailed procedures for sculpting and molding, and running these pieces are in Book 2, but I wanted to give you a heads up on these wonderful updated PTM materials that make your life easier!



BODY PAINTING

BORG B.

This first fully realized character in this book is a gorgeous body painting by my friend, and super-talented, **Claire Piao** on her model Guetcha Tondreau.

It will make use of metallics as well as airbrush and stencils, along with brush painting techniques to create a cool futuristic sexy robot makeup.

Claire started this makeup with Kryolan metallic silver liquid makeup. The brush she used to apply the color looks very much like an old-fashioned men's shaving cream brush.

The silver was applied over one arm, half the model's torso, and a little more than half her face.

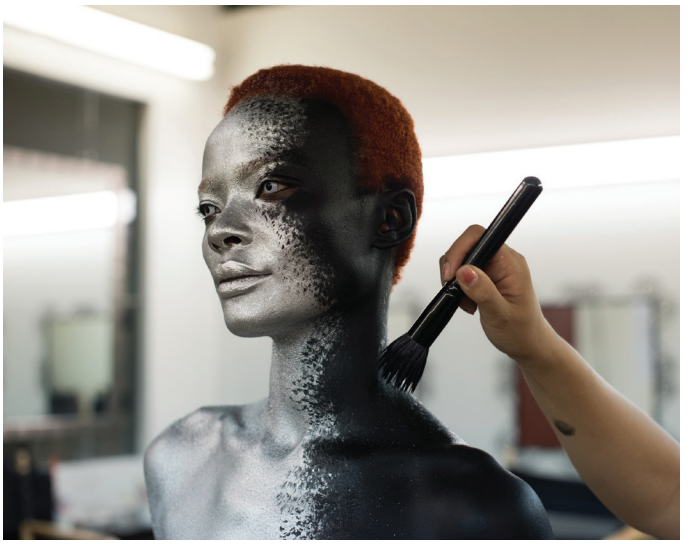
Once she got to the part where she was applying the silver on the face, Claire switched to a foundation brush.

Silver paint- like glitter (grrrr)gets on everything, and transfers everywhere.

Rubber gloves help keep her hands clean during the makeup application.

Once the silver is completed, Mehron black cake makeup is applied with a shaving brush for coverage on the rest of the exposed skin.

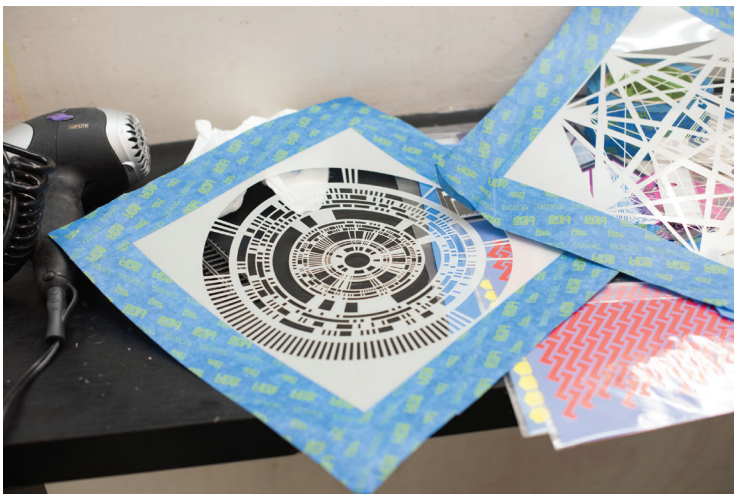
Even though this makeup has really just begun, it's already looking very cool. The contrast between the flat black on one side and the chrome on the other is super strong.



Once the coverage is complete on both the black and chrome sides, Claire begins stippling the black along the edge where the colors join. The brush is a duo fiber brush. Very similar to the one found in the Bdellium FX brush kit. It's amazing for creating texture.

The effect here feels like the chrome color is flaking off. this is continued on the entire edge, front and back, and on the face.

Next, Claire prepares the stencils that she'll use to create the cybernetic feel to her creation. Only Eurpoean Body Art's Vibe black was used for all the airbrush/stencil work.

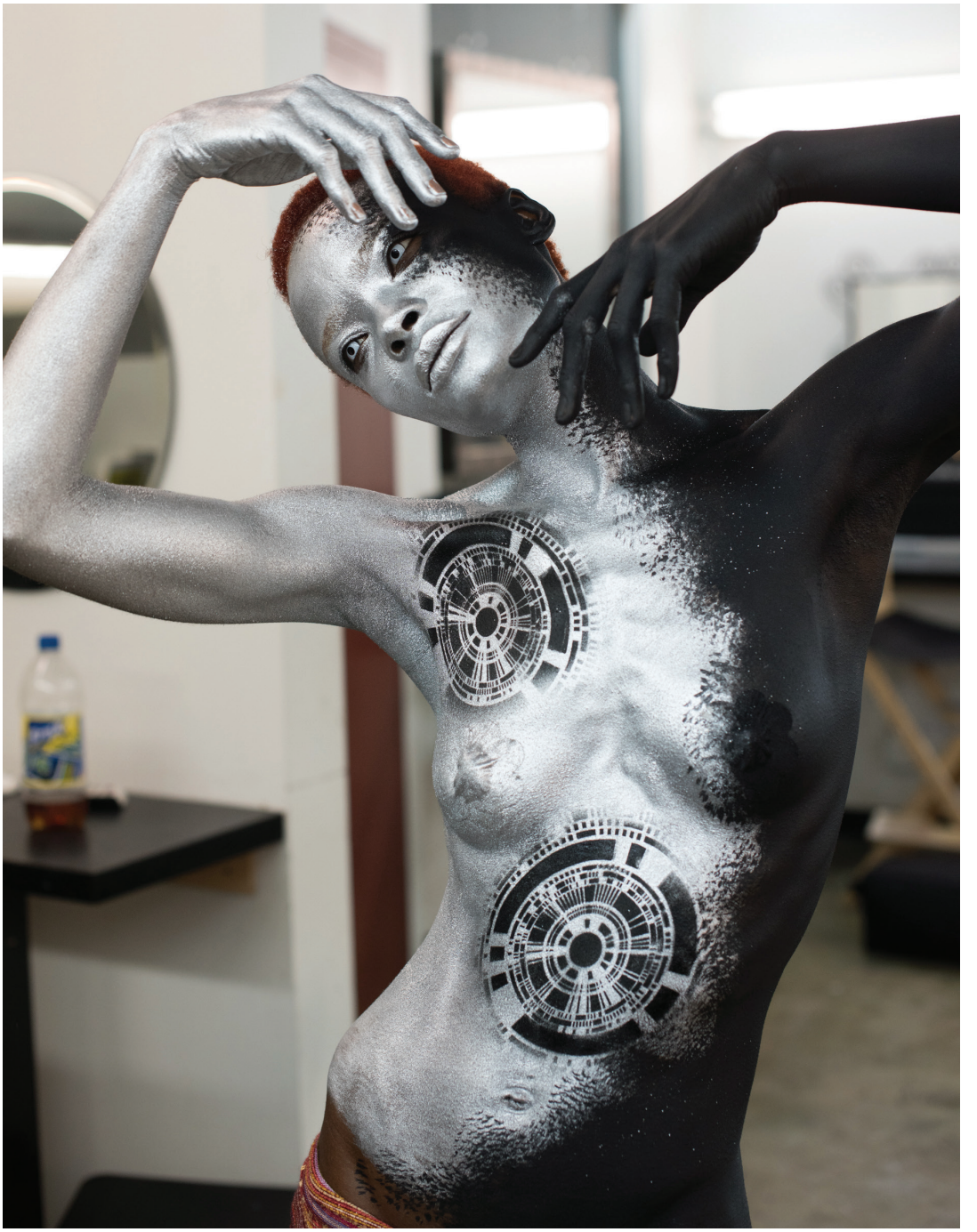


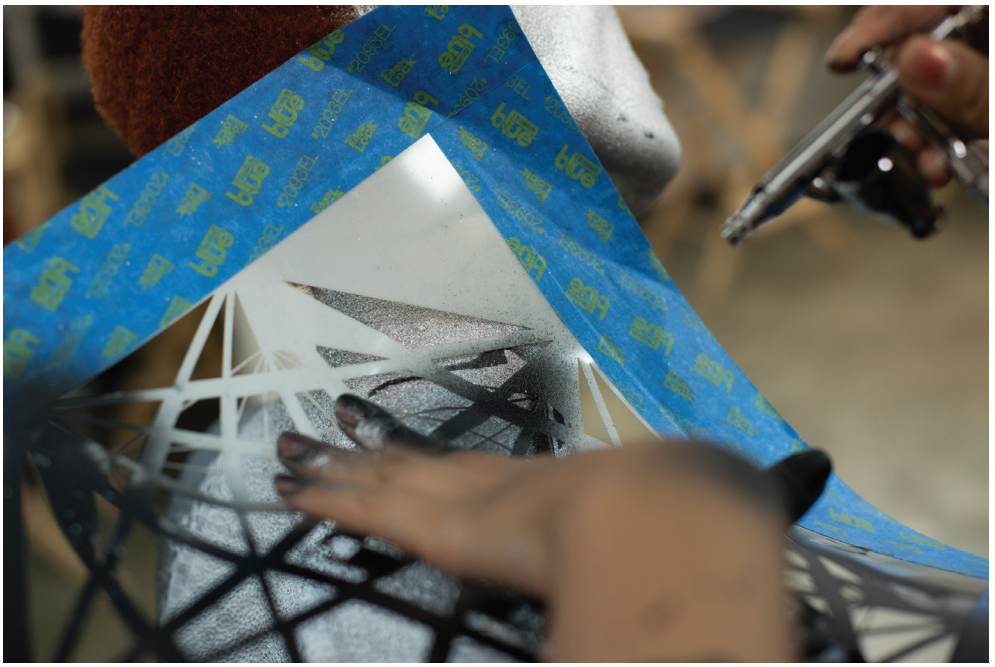
So, where does one get these cool stencils? Well, Claire told me she bought them off Etsy.com! So, if you have no patience for cutting your own stencils, and have a hard time finding them in craft stores- try Etsy!

The model was so into this she was constantly posing in the mirror, admiring Claire's handywork.

The size of these larger stencils made them hard to maneuver and control. Down below you'll see a second pair of hands holding the stencil in place. They belong to another of my old students. The talented, Wen Zheng.

You'll also notice that the gloves are off. Again, because of the stencils! Sometimes is just hard to maneuver with gloves.





The next bit of stenciling you'll see is the arm. Model train tracks! This is very clever. You do NOT always have to cut, or even buy stencils. Sometimes you can make due with everyday objects!

Although they cover a large area, the bigger stencils are really a pain in the butt to keep in position, and to follow the contours of the body. In some cases, I would say it's a good idea to cut them down to smaller, easier to position and hold pieces. Then when painting, you just puzzle-piece it back together by painting them separately.

The circuit board piece is next for the left cheek area. this one is fun, but has some very small detailed lines, that are easy to mess up.

As you can see pictured above, When using smaller stencils, you must watch for overspray from the airbrush. After the stencil was removed from the face, there were some black overspray areas around the perimeter of the stencil that needed some silver painted back over them. Overspray isn't always easy to avoid, and needs correction before moving on to the next sections.

You can see how more of the circuit board stencil was fit together on the temple and forehead, as well as further down the jawline.

Once the facial stenciling was complete, a smaller brush was used to fill in under the eye.

With all the details done and any overspray cleaned up, this striking makeup is complete.

Having a strong, fearless model is important when doing this kind of work. She was patient during the makeup, and dynamic in the photo session.

So, not exactly a monster makeup at all. But, with growing trends in the fashion world to create more and more bizarre and memorable things in their shows and promotional work, body painting, as well as prosthetics are starting to be used more and more.

The black, contrasting with the chrome silver, along with the models red hair make for quite a strong impression.

Using these ideas in your creature work can take in in a new direction, and perhaps bring in clients from unexpected places.

BROKEN DOLL

Model- Brynne Route

This next make up is by Hanny Eisen, another former student of mine. Hanny sat for several of the character injury techniques I did in book 2, including the “infected tattoo” - one of my favorites from that section of the book.

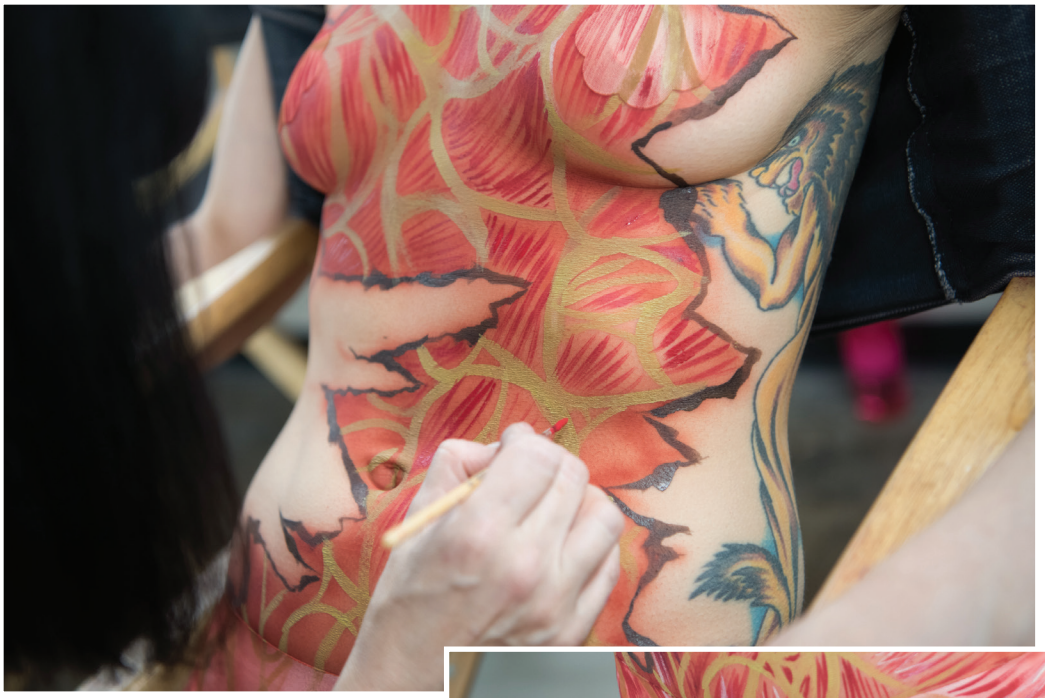
She begins this make up by gluing a sheet of latex over the model’s left eye. This’ll help the subject to keep her eye closed comfortably during the make up process. Later, she’ll be painting a lowered eye, below where the model’s real eye is.

Next, using an airbrush, she starts sketching out the shapes where the missing skin will be, using red alcohol colors.

This continues over much of the body. Once it was sketched out to her liking, she intensified the red to create depth and define the shapes.

The torn sections are then defined with black Wolfe Hydrocolor water based makeup. Wolfe's black is a very opaque, intensely pigmented cake makeup.

The lowered eye is added next. This was painted with alcohol colors. This entire body painting was done with a mix of materials. Some water-based, some alcohol paints. It goes to show you that no one product is used for everything. Often I am asked, "what brand do you use?" There is no single brand. Yes, of course there are some superior brands! But, I use whatever works for my needs. So, if someone tells you "I *ONLY* use_____!" you know they have no clue what they're taking about.



As you can see from the photos on the previous page, and to the left, a mustard color was use for the sinewy banding. This reminds me of what happens when you open a golf ball- it's full of rubber bands. This was water-based and applied in all the open areas with a flat brush.

Next, muscles were simulated with highlight and shadow using a pale pink color for the highlights, and deep red for the shadow and striations. The deep red shading next to the yellow banding makes it appear more 3D.

All of this line work also takes your attention away from the panties too. They are almost invisible now because of all the detail. Look closely! ;) Even in the finished photo, I did not retouch out the panty lines. they are there if you inspect it closely.

In the photo on the left, Hanny refines the black line work. All of this is to create the appearance of depth, making it look like a section was ripped from the doll's body.

The doll's joints begin with a brown shadow sketched in at the neck, shoulders, elbows, wrists and knees.

If you look closely, you can see a chubby version of the author in the mirror, taking the photos. God, what happened to him? (not important-just a sad observation)

Back to business- The joints! Once the shadows were sketched in, the black Hydrocolor was used again to define the joints and add little flat-head screws in the elbow joints.

Finally, white highlights were painted in to give the yellow sinew a more 3D effect.

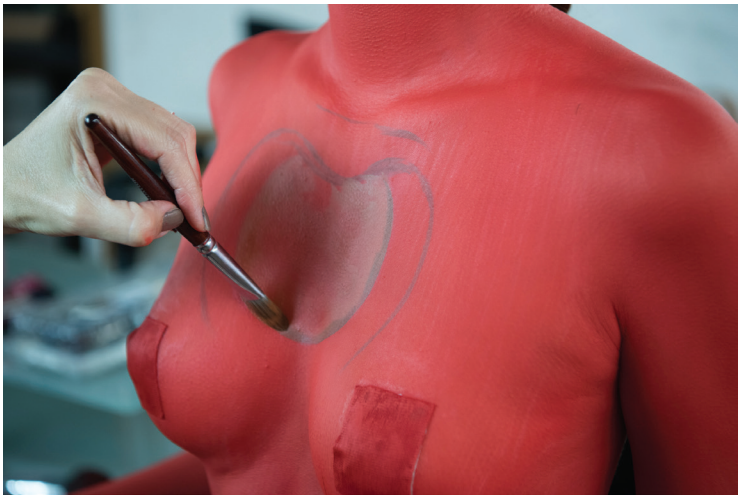
All in all, this was a very fun body painting makeup, and as you can see from the finished photo on the next page, also very effective.

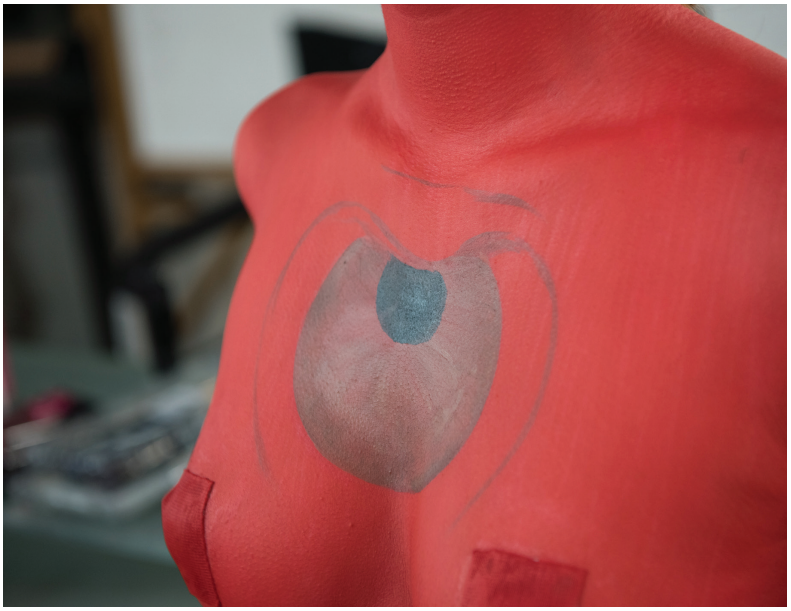
EYE OF THE BEHOLDER

If you know me at all, you know that I am not one to give false compliments. So, when I say I have never met an artist as creative and talented (as well as extremely generous) as Nelly Recchia, you know I'm not kidding. I am constantly in awe of what this woman creates. When you get a chance, please visit her website (nellyrecchia.com) or Instagram, and see for yourself. She's amazing!

To the left, you can see the original concept, headpiece and some of the other pieces to finish this project.

Using a large brush, Nelly begins with painting her model, Bunny Armendariz, with red aquacolor.





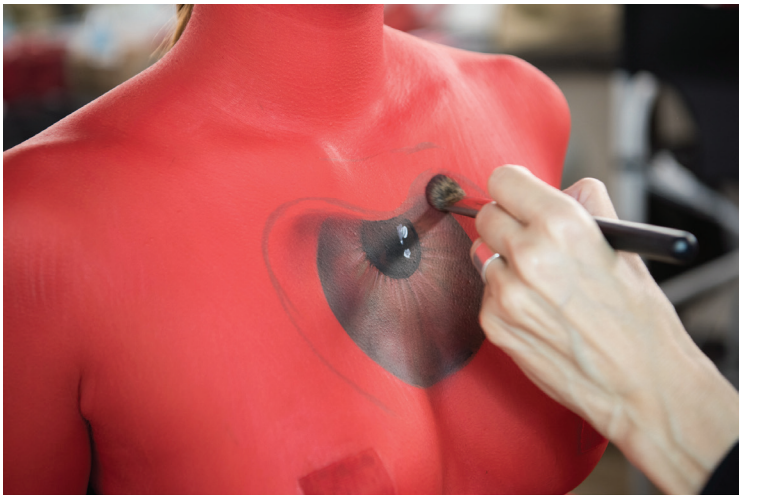
The body paint continues with the red aquacolor. Using the brush, instead of the usual sea sponge, provides much more even coverage with fewer streaks. You can see from the photos just how even the coloration is.

Using brown aquacolor, Nelly starts to sketch out the shapes of the eyeball and the surrounding folds of flesh. A flat brush with rounded end is used for this.

For the eyeball itself, the brown is concentrated more around the edges, less inside.

Everything that will be done on the eye, from this point on, will be to create a 3 dimensional quality.

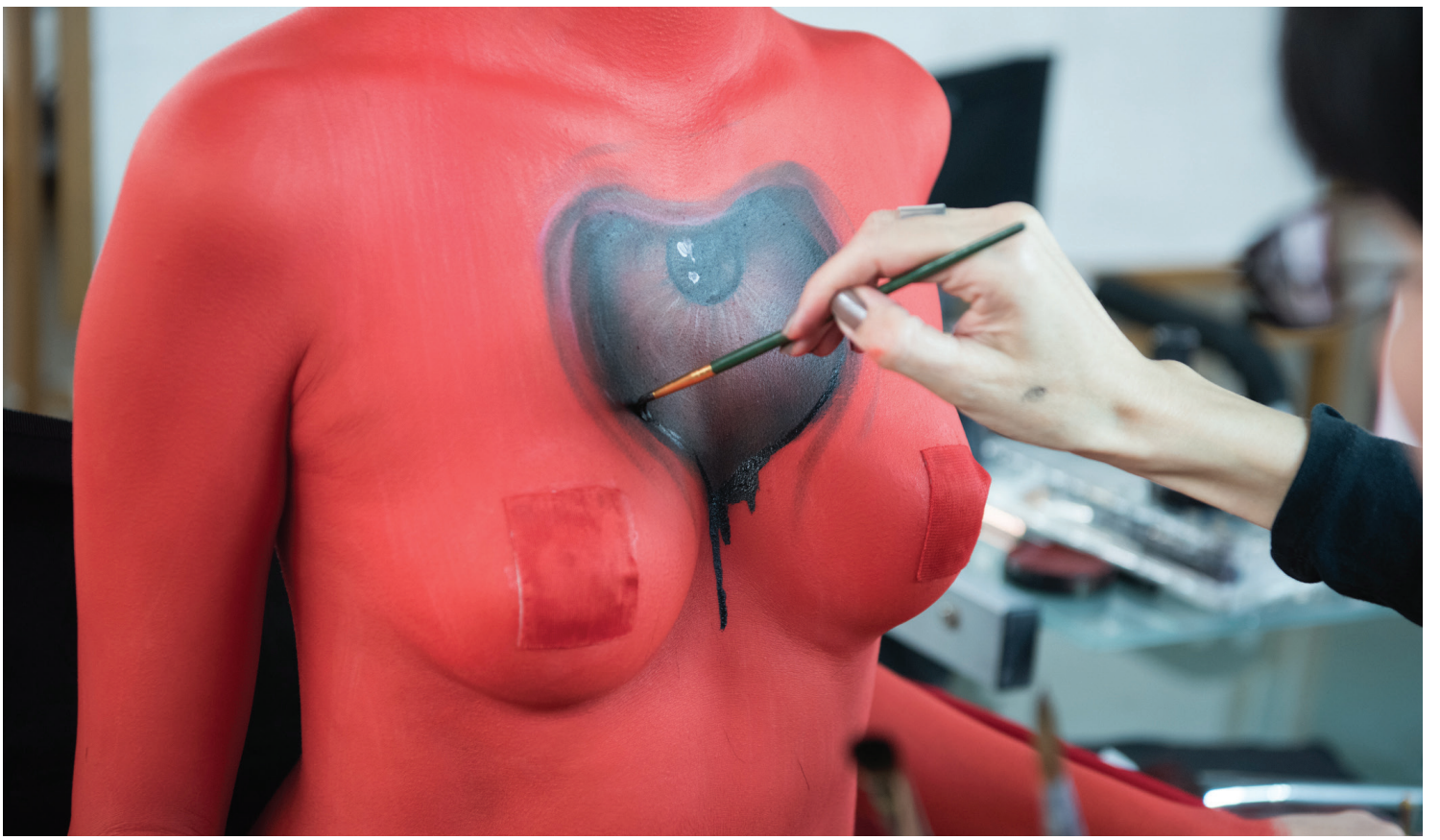
Next, black is used to create the pupil of the eye. She also uses it to shade the circumfrence, as well as beginning to create the lines in the iris. You can see even from early on the 3D quality that it begins to exhibit.



Yellow is also added close to the pupil. Then white is used to create the catchlight reflections in the eye, as well as highlighting the striations in the iris.

Brown shading is then used to shape the “brow ridge” and the other fleshy folds around the eye.

Black is added to the shading to create more depth in the folds, as well as further outlining the eye. Nelly then waters in down some to allow some dripping down from the center or the eye.



Highlight and shading continue for the purpose of creating the 3D effect. By this point, the skin around the eye is really starting to look fleshy, not flat.

One of my favorite parts of this so far, is the water flow lines halfway between the pupil and the lower edge of the eye. It really makes the eye look wet. These are touches that really polish it.

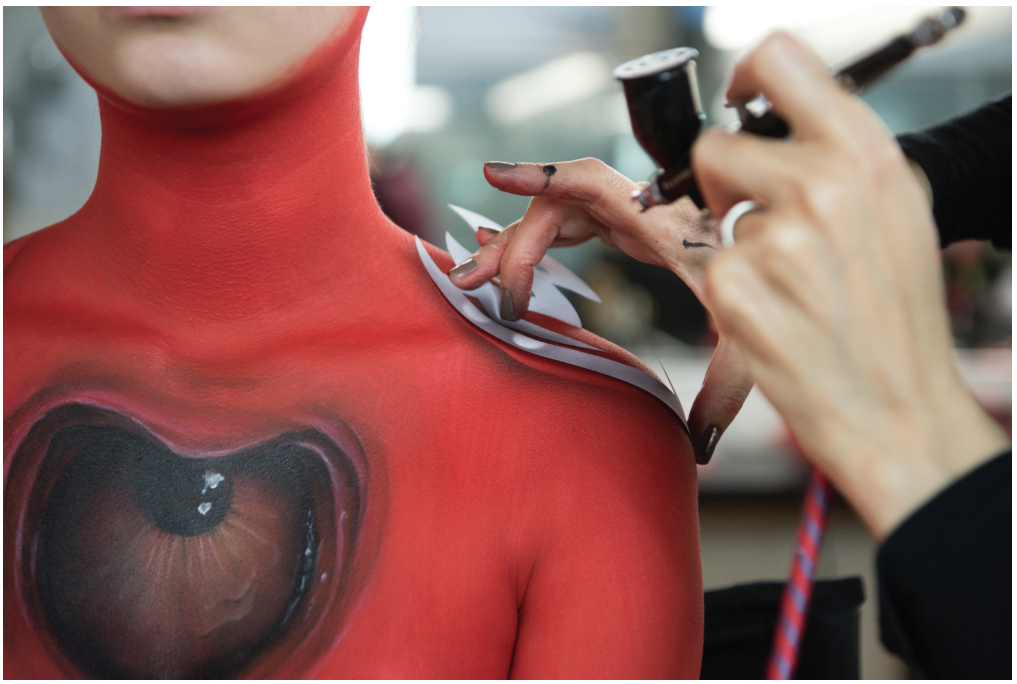
Now for the airbrushing part of this creation.

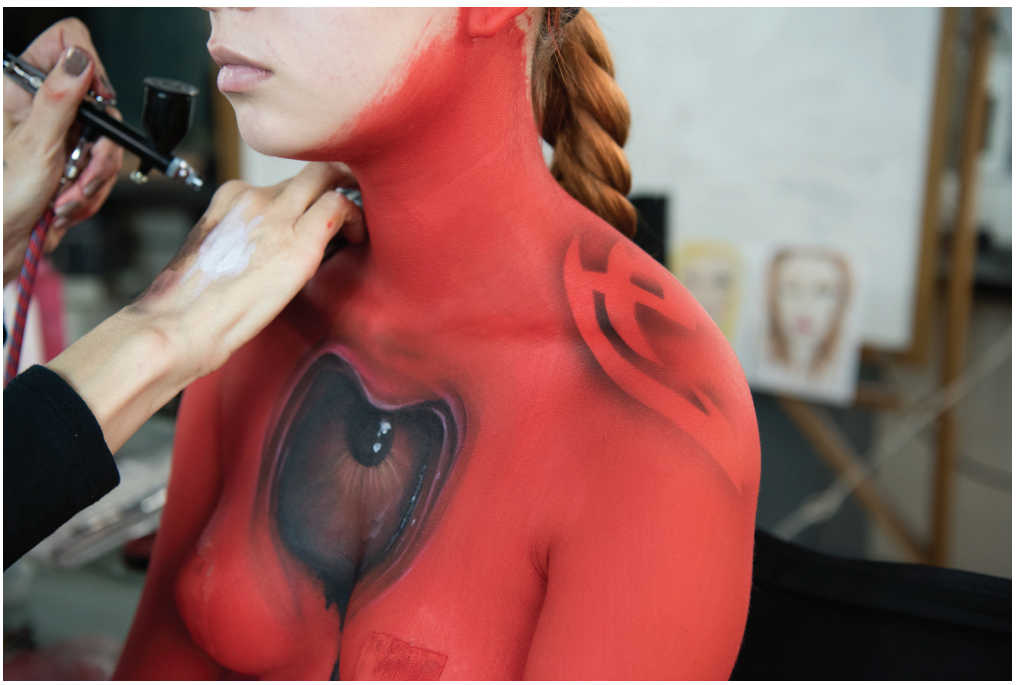
Water-based European Body Art “Vibe” in Black was the only color used.

The tribal-looking tattoo stencils were designed and cut by Nelly. They were first added to the shoulders.

Lets talk about airbrushes. For this particular makeup, Nelly is using the Paasche Vision. This is Paasche’s top-of-the-line, dual action airbrush that make super fine lines, and also has a built-in micro-air control valve under the cup. With this you can dial in the pressure without touching the control valve on the compressor. This is very handy when you want to go from a super-fine mist to a spatter effect.

I know, I’ve said I love my single-action. But, I do own and LOVE this Vision by Paasche too!



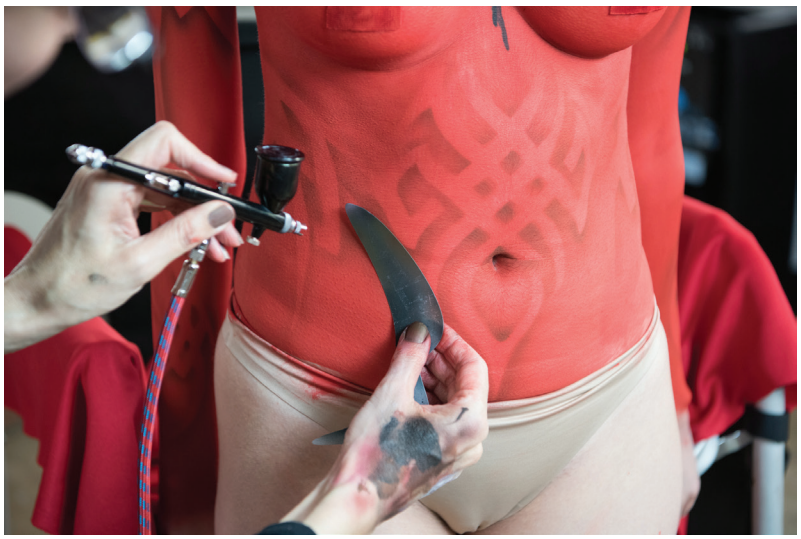


Nelly feels that having the extra control of the dual-action airbrush is important when doing the tattoo shading.

The large belly piece is next. Because of all the ‘appendages’ this stencil has, positioning, and keeping it in position is most important. And, you want it against the skin, but not so tight againt the skin that the lines are too sharp. The stencil has to almost float ever so slightly above the skin. Otherwise, the edges look to perfect and mechanical. The Borg B makeup earlier in the book is supposed to be mechanical looking, where this needs to be more organic in feel. If you have real tattoos, you know that even the sharpest line work is a little soft and fuzzy when you look closely.

Next comes the rib stencils. This is another different design. All in all, Nelly used 6 different original designs that she hand-cut for this makeup. Shoulders, upper arm, elbow, forearm, belly, and rib.

Below, Nelly is using Wiser Oner’s commercially available “Free Form” tattoo stencils for additional shading on the tattoos.



With all the stencil work and shading done on the tattoos, the next step is to continue on to the face.

A milky white contact lens was inserted before the next steps. Although with the headpiece and fringe on, it's impossible to see it in the finished photos. But, we did a cool little promo video where she runs her fingers through the fringe exposing the eye.

Red aquacolor is brushed on the same as it was on the body for an even coat of red. Everything up to the bridge of the nose, and ears are coated.

Next, a 'mask' is painted on with the black aquacolor, covering everything from the nose and cheekbone up. Then, contour shading begins using the black airbrush paint.

The cheekbones, jawline, and inside the ears are shaded using the airbrush with the black Vibe paint.

Next, black aquacolor is used to fill in under the eyes to perfectly outline them. Then, a black eye pencil fills in the waterline of the eyes.

If you look closely, you can see that Bunny's nails match the look of the whole makeup perfectly. Planning!

Bunny paints her lips with a deep blood red color of liquid lipstick, so the lips are in the right color family, but darker to make the lips stand out.

On the next page you'll see several more detailing steps.

The hands needed to be painted red both front and back, just in case they show in the finished photos.

Some finishing touches on the line work around the painted giant eyeball, then a little more airbrush shading to tie the tummy piece in with the eye.

Finally, the costume and headpiece are added. The finished photos show a stunning makeup, as well as a double exposure of her demon henchman, played by Devin McDonagh.

MUTANTS

MAXWELL

Model- Rod Maxwell

I've been fascinated by mutations ever since I was young. "Beneath The Planet of the Apes" was the film that sparked my interest. The makeups were so cool for their era (the Mutants AND the Apes, of course!). The makeup you're about to see is one that I did on my friend and colleague, **Rod Maxwell. Erica Preus**, who edited Book 2 for me, also helped apply this makeup for a demo at Mosterpalooza.

Below, you'll see the appliances laid out. They were pre-painted with MEL Pax as a base, and Skin Illustrators for the details. The prosthetics for this demo were graciously donated by **RBFX**, that has an extensive, and ever growing catalog that are made-to-order, film quality prosthetics.

Pre-painting saved so much time on the application. This was about a 2 hour total application.

This mutant began with the application of the bald cap. The cap itself is a MEL Cap, by MEL Products. MEL Caps are more elastic than most vinyl bald caps, and are strong! I've never had one split like some of the cheaper brands. Even though they're strong and stretchy, the edges still dissolve beautifully with a little acetone.

Telesis 5 was the adhesive we used to apply the cap, as well as all the prosthetics. Once the cap was glued down, we dissolved whatever edges would show, for a nice blend into Rod's skin.

The first piece to glue on is the large forehead piece. Pretty much all the other pieces will fall into place once this one was applied.

Next, the left cheek was applied by Erica, while I began the right side.

Some things to notice- to make it easier on us all, Rod put in his contact lenses (these were ones he already had, that worked well with this demo). Putting them in after could be a bit difficult with how far the brow on Rod's right eye comes down. These were soft scleral (cover the whole front of the eye) lenses that he was very comfortable wearing.

In the last 2 photos, you can see we left the right ear under the cap, and the left we exposed. You'll see why as you follow along.

The image on the left shows more of the left cheek piece. This piece actually is skewed a bit. It's not actually meant to be placed where it is. But for my purposes, it's just right. The great thing about having these wonderful assorted RBFX mutant pieces is that many of them can be placed pretty much anywhere.

Because we are facing the audience for this demo, the table is behind Rod. For this reason, and to keep the Telesis and thinner close at hand, Rod holds the glue cup holder for us. The cup holder in one of the many classic monsters line of MEL glue cup holders.

The next piece to be applied was the neck. The sculpture is cool and has the look of pulling, like you might see in a burn scarring effect.

Next, I added a piece to connect the chin from Erica's side to mine. I also added a little texture piece to make a weird withered ear. I wanted this makeup to look like the mutation came from a post-apocolyptic disease or radition.

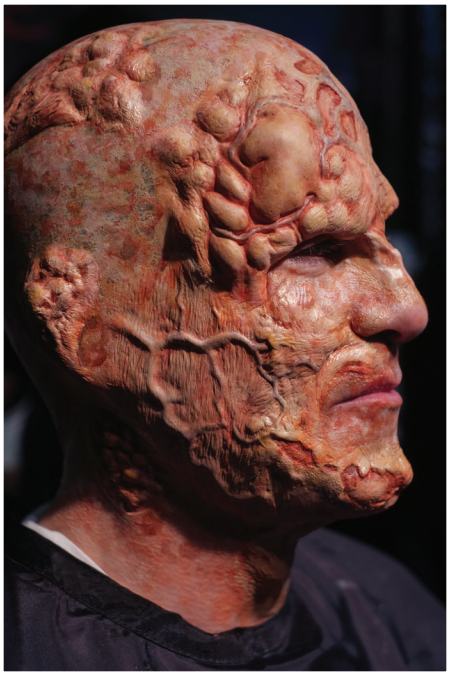
The last appliances to go on are some texture pieces on the top and back of the head. They're small and go on very quickly.

Once all the prosthetics are glued on, it's time to start blending them into the skin. We used a mixture of 50/50 spirit gum and alcohol lightly brushed over the edges, that I learned from Dick Smith.

It seems to melt the edges into the skin. I say "seems" because it doesn't really melt them. It penetrates the foam and lays it down as flat as possible, giving the appearance of melting. The thing is, if your edges are not good to begin with, This technique doesn't help much. This technique is mentioned in both previous Monstrous Makeup Manuals,

so it's something that, hopefully, you've already tried for yourself.

Once the edges are blended, we used a small amount of the base colored PAX paint to feather into the skin. Then using 'Aged Blood' Skin Illustrator on a torn texture sponge to break up the skin all over.



At this point I wanted to start laying his hair on top of the head. To work very quickly (don't want to lose my audience), I used Pros-aide cream troweled on with a palette knife. The Pros-aide cream stays sticky, so I can put the glue on in larger areas and just concentrate on laying the sections of sparse hair.

A mix of gray yak hair was used, and was layed on super sparsely. I wanted to see the paint and textures through the hair.

As with most hand-laid hair constructions, I started low of the back of the head, then work up and forward. There isn't much hair to this character, but it adds a great deal to the finished makeup, instead of simply a bald cap. I feel it gives a much more sickly appearance.

My trusty 35 year old Paasche H was used to do some veining, using liquid Skin Illustrators in, you guessed it 'Vein Tone'- it's truly the perfect vein color!

This helped to tie the pieces together a bit more, and break up the skin more where there was no sculpted detail.

After the veining, I went back to the hair work.

Combing through the hair, and trimming only slightly, as I didn't want to lose the length and scraggly feel.

Looking at the back of the head, you can see how transparently the hair was laid. I really wanted to see the skin and paint through the hair.

This side view also shows how thin and trasparent the hair was applied.

At this point, I wanted to see how it all looked with the teeth in. These are upper and lower teeth Rod made for himself. They are literally clear vaccu-forms of his own teeth that he painted from the inside using Premiere Products Acryl Stains.

This is a great trick if you need to have the character's teeth stained for multiple scenes, day after day and match for continuity. And, they can be quickly popped in and out, so your actor can eat without messing up to tooth stain! If you've ever used tooth stains, you know as soon as you start eating, the stains start wear away and wipe off.

Even with the teeth and the prosthetics close to the mouth, I felt Rod's mouth area was too clean. It needed some texture. If you've read Book 2, you'll remember the trick I used to make herpes sores from 'Bondo' (thickened Pros-aide) piped on with a plastic syringe.

The Pros-aide cream can be shaped with a brush and some water into little sores.

This was the only bondo used in this makeup. The edges on RBFX pieces are so good, that if you apply them properly, no bondo (pros-aide cream, cabo-patch, etc) is necessary.

The sores were dried and then painted with more Skin Illustrators. This little bondo trick gave me more of the texture I needed to make the mouth way more repulsive.

Lastly, a close-up of the finished makeup. Overall, I was pretty pleased with this fairly impromptu makeup, with generic prosthetics.

Here are some things I would change if I had it to do over...

Well, this makeup was done as a live demo. The conditions were not as controlled as if it were done specifically for this book, or in a makeup trailer. The stage lights were very orange, harsh, and washed out the makeup a great deal. So, when we did take the studio shots, I feel that it was a little more orange than I wanted.

I aslo feel like the under eyes, and the tip of his nose are too ‘normal’ compared to the rest of his face. Perhaps some small texture pieces could have been used to fix that.

PRUDENCE

This next mutant makeup is by a former student of mine, **Jessica Faye Vergon**. This was her SFX Final at Cinema Makeup School. I felt it had a good "The Hills Have Eyes" feel to it. Except in this case, just one eye. Her model, Alanah Lucantonio, has a makeup later in this book in the Demons section.

This makeup is without ears, so Jessica covered them with a latex bald cap, that she made for this makeup. (There are directions for making a latex cap in Book 2)

The cap was pulled tight to flatten out the hair, then secured with Telesis silicone adhesive.

The appliances were pre-painted with just a simple base color PAX, then some detailing with alcohol colors.

The neck piece was positioned and the center tacked down with Telesis. Then, she worked her way out from the center towards top, then bottom, then sides and finally the edges all around.

After applying the neck, Jessica covered Alanah's right eye with gauze, and taped it down. This is far more comfortable for the model than simply trying to keep her eye closed the whole time. Then, the gauze was painted black.

Next comes the face piece. It's positioned and anchored to the nose first. Then in the same fashion as the neck, she worked her way with gluing from the center out.

This makeup was made as overlapping prosthetics. The pieces were sculpted as one, then broken down into 2 sculptures on different bases. The face is applied over the neck and the edges must blend properly into the neck to appear seamless.

The process goes as follows- glue a little, press it down. Glue a little more, press it down. Working all the way out towards the edges. You know all this from the previous books.

The last area to glue down is usually around the eye.

Have the subject look up when doing the lower lid area. Powder it, then have them close their eye to do the upper lid. Powder that too. It's a good practice to always powder the edges around the eyes, so the eye doesn't get glued open, or glued closed. You can always take the powder off just before painting.

Once everything is securely glued down, it's time for the spirit gum and alcohol trick again. Painted over the edges, it seems to make the edge melt into the skin. Sadly, this trick only works with foam latex prosthetics.

By the way- the eyebrows were hand-laid onto the prosthetic in the pre-painting stage. Simple crepe wool was used.

With everything glued and blended, it's time to start painting. The same base color PAX was stippled onto the bald cap, and over the foam edges.

A light spatter of freckle color alcohol paint was done all over the head to help tie it in with the spatter already prepainted on the face piece.

Rubber mask greasepaint was used around the eye to match the prepainted dead-eye side.

Next, the teeth were attached. Normally, they'd be super glued in place, but since this was just being photographed for the book, they were just attached with Telesis.

More freckle spatter was done with a cut down chip brush and alcohol colors. It's important to thin the alcohol paint down to a wash so that the paint doesn't look too speckled and definite. It needs to look part of the face. If it's too thick, it'll just look like it's dots of paint sitting on top of the skin.

The last main step in this makeup is laying the hair.

Crepe wool was straightened very smooth as to not look "wooly." The hair was laid extremely sparsely, and is applied with matte spirit gum.

Too avoid shine, you should apply the glue sparingly, and use a piece of nylon (cut from stockings or pantyhose) to tap down the shine. This also helps to tack the glue and make it stickier.

Jessica uses a little spatula to press the ends of the hair down. (I usually use the edge of my scissors for this)

The process of layering the hair was continued all over the head, but still VERY sparse.

The very back of the head would not be photographed for the purpose of this book, so that part was left out to reduce the application time. If it was being done for a film, the whole head would need to be done in case of a back or over-the-shoulder shot.

The final step was the drool. This was simply lots of KY Jelly. As you can see in the final image, it's very effective for the 'yuck' factor.

THE RAT

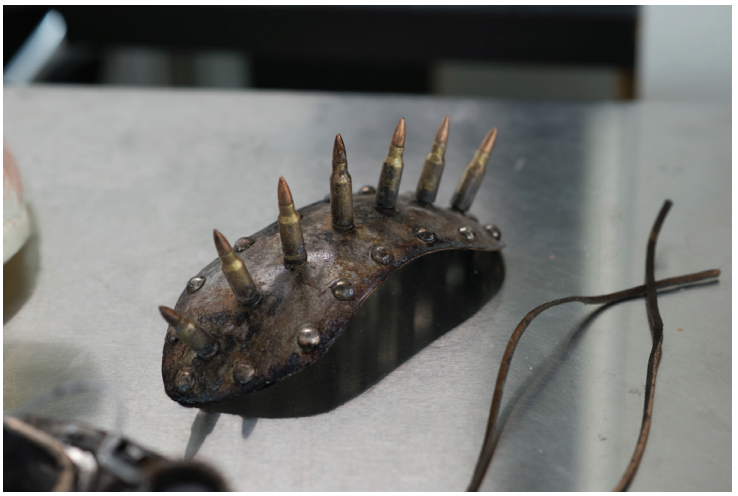
Model- Carl Lyon

This next creation is by **Richard Redlefesen** and I just love the whole feel of this complete character that he presents.

The photos on this page show all the appliances used. The fingertips were simply slip casted latex and the dentures were dental acrylic, of course.

The large cowl piece is foam latex due to it's size. If it was silicone it would've weighed a ton and would have nowhere for sweat to go. This large piece was pre-painted to match the face. To get the 2 pieces to match, layers of translucent and transparent washes of color would need to be applied to get them to tie together, because the face is silicone.

The face piece on the right is encapsulated silicone for translucency and more supple, realistic movement. Getting the face and cowl to match would be important so when applied, the makeup is seamless and impossible to tell where the silicone blends into foam.



Another important piece for this makeup is the top of the head piece. This fits exactly into a depression sculpted into the cowl. When applied, it looks as if it's riveted into the rat's skull. The bullet rounds are more for decoration than function, and makes the Rat look more like a post-apocolytic, "Road Warrior" type character.

The goggles were made from existing pieces and some good old ingenuity and aging.

The biohazard and bar code tattoos make the character seem like he was created in a lab. A "lab rat" so to speak. These were on water release paper like most other tattoo transfers.

To begin the application process, Richard glues Carl's ears down with Telesis 5, so they sit flatter against the head. Then a plastic bald cap, also applied with Telesis, was glued down. The edges were blended with acetone. More than anything I feel the blending was force of habit. Under all these appliances, there was really no need to blend the cap, as edges were covered with appliances.

Once the bald cap was down and blended. The large cowl piece was placed over it. A plastic trash bag was placed over Carl's head first. The slick surface made it easier to slide the cowl over his head. Once in position, the garbage bag was slipped out. A nifty trick if you ever have trouble getting a tight cowl on your actor.

To make sure the placement of the cowl was correct, Richard had to test it with placing the face too. Once correct placement of the cowl was determined, it was glued in place with Telesis.

The face piece was next. Because deadened silicone appliances are very heavy, stretchy and floppy (kinda like trying to glue a jellyfish to someone's face), applying this piece must be slow, methodical, and accurate.

The nose, being the center of the face, was secured first. Then little by little the face was glued working from the center out. All the while, making sure the fit is perfect on his face, but also completely lining up with all the lines and folds sculpted into the cowl.

Above is the steps of correctly gluing the face piece. You can see that every part of the perimeter overlaps the cowl. It really must line up with every fold properly to disguise the fact that the make-up is not one continuous mask. Folds in the scupture are actually the easy part. Where it becomes difficult is the smooth area where the face blends into the ears. If the seam shows there because of improper sculpting, or the piece not lining up perfectly, it will be a dead giveaway that it isn't one continuous piece, but multiple pieces patched together.

Honestly, getting this face to line up right was one of the most time consuming parts of this makeup. To the right, you see Richard working his way up the forehead.

Someone with less experience, or less care, would simply glue it on and start slathering bondo to hide the seam. Be like Richard- be accurate about every step so that applying bondo is not necessary.

Now that the face is all glued down, Richard uses acetone on a cotton swab to start melting the cap plastic edge of the silicone appliance, blending it perfectly into the cowl.

As you can see, he goes all around the piece, melting the edge and removing the flashing at the same time.

** I want to mention that during all of the gluing, Carl's head hasn't moved. It's always in the forward resting position.*

Why? Because that is how the piece is sculpted on the lifecast. If he were to tip up his chin or move side to side, the positioning of the face could end up not matching the cowl.

Upper left, Richard very carefully dissolves the plastic edge around the perimeter of Carl's eyes. The trick here is to not have the cotton swab dripping wet. Too much acetone could drip into the eye, or even just cause the acetone fumes to irritate the eyes, and make the actor uncomfortable.

He then starts the painting right under the eye with Skin Illustrator. Again, not too much solvent around the eye.

After coloring around the eye, Richard breaks out his airbrush to blend the colors from piece to piece.

Most of the coloring was already completed prior to the application, but there is always blending and color matching to be done once the pieces are glued down.

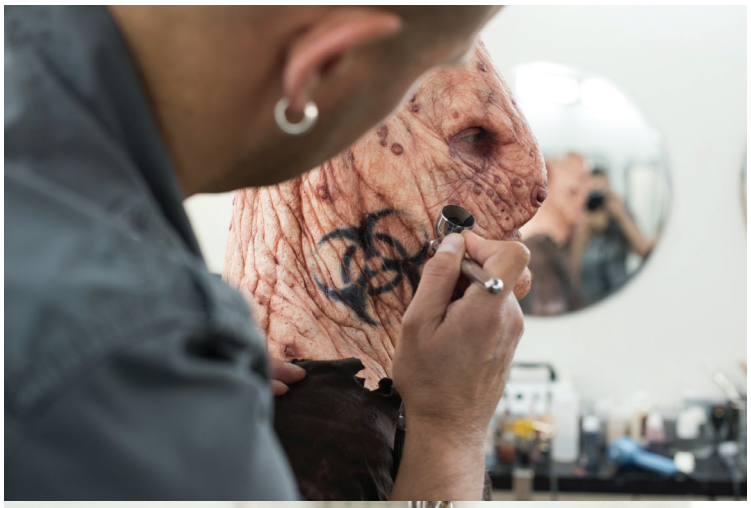
In his airbrush, Aged Blood Skin Illustrator was used first, since that was a predominant color used in all the deepest areas of the pre-paint.

With whatever little airbrush matching that was needed done, details were then hand-painted with a round brush. If memory serves, a wash of Lividity was the color used in the deepest recesses. This was a little thin and watery, and allowed to flow into the lines.

By now the prosthetics feel like one single continuous piece. The detailing, done with simple brushes and alcohol colors, literally took no time at all because the painting was so accurately done beforehand.

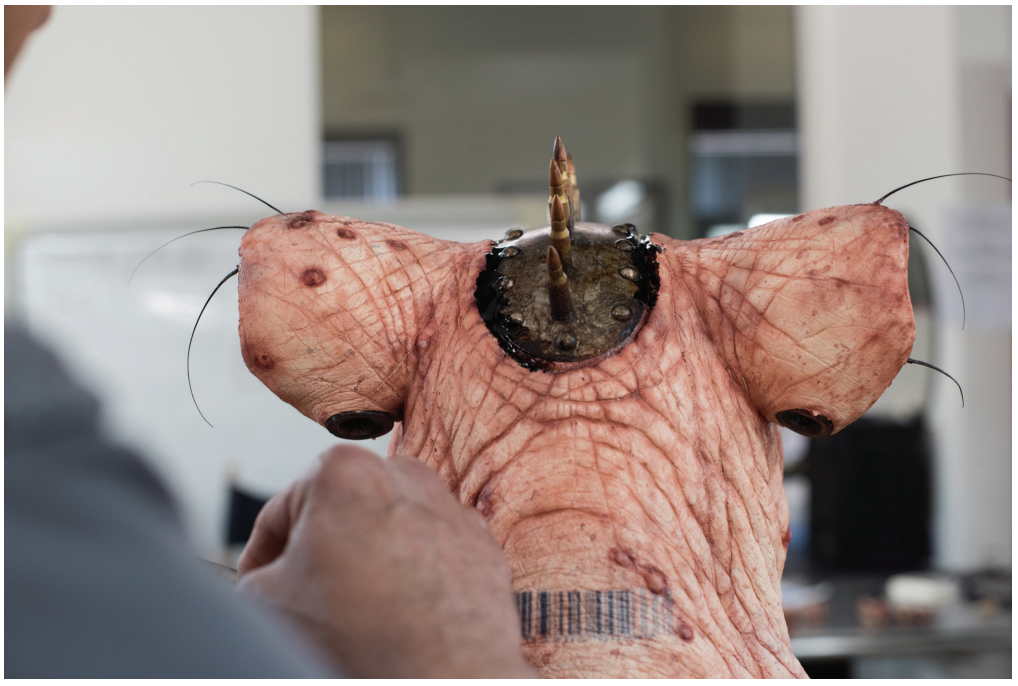
More detail pieces are added. The top of the head "bullet plate" was glued in place with Telesis, and the tattoos are added.

The neck "biohazard" tattoo was the more difficult to apply as it has to go over some deep wrinkles. Much care was taken to position it properly. Book 2 covers the application of tattoos in great detail.



Above, the tattoos are in place. Richard then uses an airbrush to further ‘fuzzy’ the lines, and make the tattoo look like it’s been there a while.

Next, the whiskers were added. They were made from bent and colored, thick monofiliment fishing line. These were glued carefully in place with super glue.



What follows is kinda gross- Richard has concocted his own sludge formula that looks similar to old motor oil. He’ll use this around several areas of the makeup to make the headpiece looks as if it’s leaking out of the seam between the hard piece riveted to the rat’s skull, and it’s skin.

Richard’s formula for sludge: Literally, it’s Instant Coffee mixed into a paste with water. Then diluted with more water, as necessary, to make it drippy looking.

Above, you see the painting and stippling of the sludge out of the back of the headpiece, then around the front. The sludge settles into the deepest lines and adds an extra gross factor.

The hands are next.

Once the gloves are on, Richard glues each individual finger tip piece on with Telesis. The fingers of the gloves were cut strategically to aid in simplifying the hand application. In most cases, the glove covers the edge of the fingertip pieces completely.

The remaining few edges will be blended with paint and sludge to camoflauge them. Alcohol colors were applied on all the exposed skin on the hands, then finally dressed with the gooey brown instant coffee sludge.

To the left, the finished hand makeup. The grimy look is perfection!

Final details were made, more sludge and such, then the costume was added.

The whole costume had a Mad Max / Road Warrior feel to it.

Torn ratty clothing was covered with the football shoulder pads, and elbow hockey pads were decorated similarly to the headpiece, with all the bullet detail and painted patina and rust aging to make it all an old metal feel.

The goggles were added around the neck, and the teeth were put into the mouth.

Finally, lens tech, Sean Kenney, applies the scleral lenses in Carl's eyes to completely finish the look of this super cool, post-apocolyptic character makeup.

ALIENS

FIBBO

Model- Shane Hanks

Starting out the alien theme is “Fibbo” by **Sandra Castro Martin**. Sandra created an effective foam latex makeup with 3 pieces, some eyes, and simple dentures that could be in the Star Trek universe .

She began with a latex bald cap she made on a red head form (see Book 2 for insructions on making latex caps). This character has no visible ears, similar to that of a reptile, so it was necessary to keep them covered with the cap. The cap was applied with silicone adhesive for speed in application. Pros-Aide could easily be used but you must wait for it to dry before pressing the cap into the glue. Next, the neck piece was positiond and secured, center first. Silicone

adhesive was once again used. It should be stated here that the neck prosthetic needs to be positioned with the head in the resting position it was cast in. If the head is too high when it’s glued down, when the model returns to the natural position, it would compress the piece and it would wrinkle in almost stretch and stipple fashion.

The top edge of the neck piece doesn't require any blending off, really, since other pieces will be glued over them. The chin and face pieces completely hide the upper edge of the neck piece. Once the neck is glued down, Sandra attaches the chin.

At this point she doesn't secure the lip yet. The chin is glued everywhere else.

Next, the large face piece is added. You can see that most of the detail painting was done in advance, as well as the 2 smaller eyes, already set into the face. The larger eyes were added later. This was for multiple reasons. First it's easier to glue the piece down, having more areas where the piece could be lifted to brush in the glue. Secondly, for the comfort of the model, as he was not able to see well with the acrylic eyes in place.

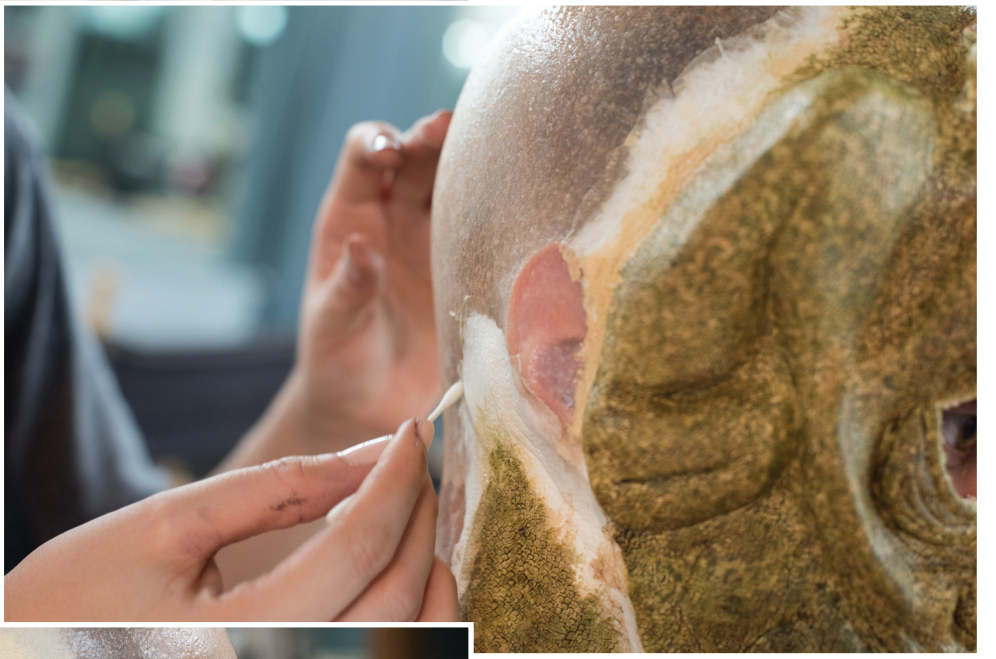
The large face piece was glued over most of the area, leaving edges until last.

The upper lip was then secured. (lower lips will follow later). The perimeter the the face piece is now ready for the edges to be glued. If the piece was created properly using the model or actor's life cast, it should just lay down nicely without pulling or stretching. Sometimes it's necessary to stretch the foam when it isn't made for that actor.

Now, the lower lip is being glued. She waited as long as possible to glue down the lips so that the model was able to drink up until the last minute without disturbing the glue.

Now that everything is glued all the way to the edge, blending begins.

The edges on these pieces were quite good, so no extensive blending processes (like bondo) were necessary. Just a little 50/50 spirit gum and alcohol touched to the edge was enough to lay them out flat. This is another example of having everything done as perfectly as possible before application, saving time and getting better results in the end.



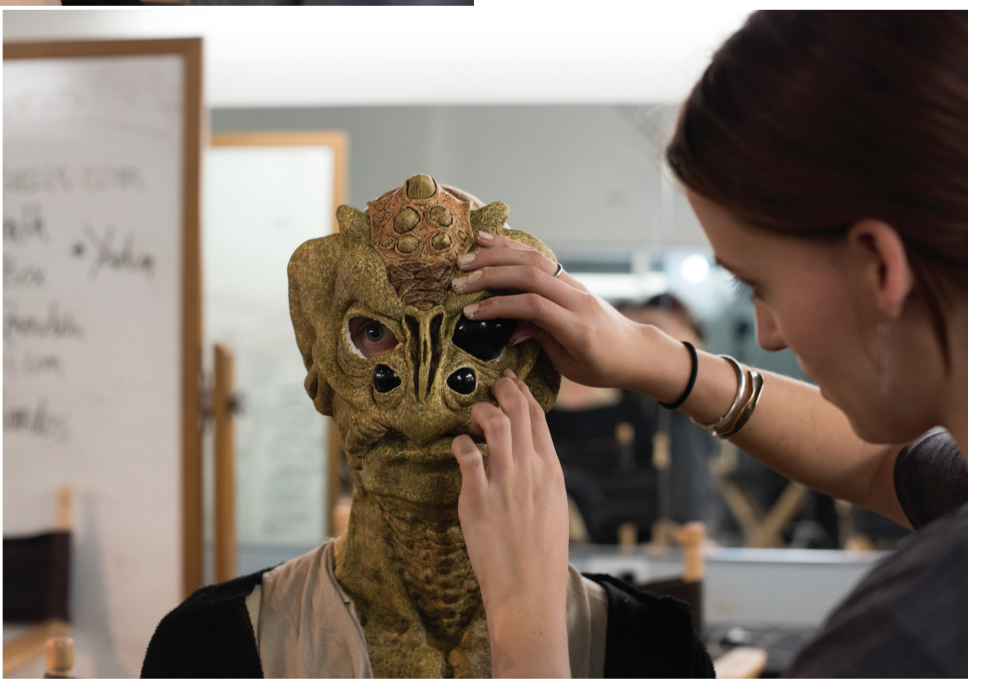
I've said this before and will not likely be the last time- Literally, if you sculpt amazing edges, mold it well, and run good foam, you'll save yourself a lot of time and trouble in the application. The edges will easily to blend.

After blending down all the edges, painting begins. First the base color is stippled on all the exposed raw foam edges and feathered back onto the cap.

Next, the green wash is applied with a brush. The wash tints it the greenish color that the finished look has, but also, because it's a wash, it settles into all the detail making the texture have more depth.

The last part of the painting is a darker brownish-green wash that's very thin is also applied with a brush. This again makes all the texture pop. It also ties everything together from the pre-paint stage.

With the painting completed, it's time for the last details. The acrylic eyes were simply popped in. No glue was necessary. The foam just held it in place. This also made it so much easier for the model to walk around until time to do the finished photos. Just pop the eyes in and out. By the way, the acrylic spheres like these can be purchased in many sizes from most hobby and craft stores, and painted as you like.



Although Sandra made the dentures that her model wore, similar ones are available through Dental Distortions, that sell ready made monster teeth.

I MARRIED AN ALIEN

Model- Jojo Zhu

This charcter is one of my personal favorites! Not just because it's a cool makeup, but also because it's on my favorite model. My wife **Jojo**. She loved being this alien character, and did NOT want to take it off.

Below is the raw, unpainted appliances by RBFX. The sculpture was created by John Wrightson for RBFX. If you are not familiar with RBFX, I suggest checking out their ever-growing catalog of movie quality prosthetics in both foam latex and silicone.

Originally, I did this makeup on Jojo for her Halloween costume. It went over so well, that I sunsequently applied it again for a demo for Premiere Products at Monsterpalooza. The comments overwhelmingly were that this had to be silicone because it looked so translucent. Nope- it's just how the foam latex was painted. Which is what I will show you here. I purposely did NOT prepaint so you can all the paint steps to create something that appears translucent, even when it's opaque foam latex.

The makeup began like all the others, from the neck up. The neck piece is the largest piece and luckily fit Jojo almost perfectly. It was positioned, center glued, and worked towards the edges.

The next piece was my choice since the forehead and face piece do not overlap, I could do either one first. It seemed logical to do the forehead before the face so I could avoid gluing the mouth until just before painting.

The forehead is positioned and nailed down. I glued all over, leaving the eye edges for last.

By the way, I used Telesis 5 silicone adhesive for the gluing.

You'll notice that once I glue down a prosthetic, I have the habit of powdering the edges. It's a good practice in case you have subjects that are squirmy. You don't want anything to stick to itself, or get ruined if your actor likes to touch or scratch.

Next, the large face piece is added. For obvious reasons, this piece is the most difficult to get right. The lips have to be in the perfect position.

I went about this by nailing down the upper lip area and the chin first, minus the edges, of course.

Then, I worked my way with the Telesis inch by inch up the left cheek until it was all secure. That was followed by the right cheek.

Now, all 3 pieces were in place and mostly glued down. Looking at the makeup today, I kinda wish it just went a little closer to the lower eye lid, but that's just hindsight. I still love this makeup regardless.

Next, I go around and glue all the way to the edge, everywhere except the lips. I also have to pay close attention to where the face piece overlaps the neck edge. It needs to look like one cohesive piece, not 3 separate ones. You don't want to know where one stops and another begins.

For me, usually the last area to glue is the lips. I lift the edge with my fingers and use a bent glue brush to get underneath.

Many people use tweezers to grab and lift the edge, but this is not my usual preference. If not careful, tweezers can easily tear a beautifully thin edge. Instead, I prefer my fingers to grab and lift, only using tweezers when it absolutely necessary. I find myself almost never using tweezers at all. Still, they are close at hand if I have to get at them.

With everything glued, it's time to blend. RBFX has a reputation for having perfect edges! If you're in need of prosthetics, and do not have the time or budget to sculpt, mold and run your own pieces. I highly recommend them. (Contact info in the materials section in the beginning of the book).

In the photo above, you can see me dotting on the spirit gum/alcohol mix. It's an amazing trick on good edges. but use it sparingly. I see too many new artists slopping this stuff on, and it's just not necessary. A few drops of this stuff should do the whole makeup.

To the left, you can see the pax base has been applied. PAX seals the foam, colors it, and makes a better surface to paint on with the alcohol colors.

After the PAX has been applied and lightly feathered over the edges and into the skin, the airbrush part of this makeup begins.

Back to the PAX for a second. I do NOT like to coat the models skin with PAX at all. It's one of the hardest things to remove from an actor. It's not necessary to cover all their exposed skin. Just feather it off, and use your alcohol colors instead.

I began with the color Vein Tone from PPI/ Skin Illustrator. Even though it's pre-thinned for airbrushing, I thinned it further, cutting it by about half with 99% alcohol. This makes it super translucent, and I can build up areas little by little.

I used the Vein Tone almost everywhere, but more strongly in the deepest parts of the sculpture, giving it even more of a 3D effect.

You can see on the right where the color is most concentrated, and how it makes the forms pop. These pieces are super thinly sculpted (almost like a relief sculpture like you'd see on a coin), so it becomes more important to create depth with paint.

The bluish Vein Tone is also carried onto the skin and into the ears as well. Don't forget to do the ears. That happens more often than you think, and I've seen it in blockbsuter films.

The next color to be airbrushed on is Lividity liquid Skin Illustrator. Lividity is a warm purple color but is also sort muted- not vibrant like Bruise Tone. The Lividity was also thinned out to about half strength with alcohol, and added mostly to the deepest parts of the sculpture. BUT, I also feathered that outside the detail and onto the fleshy areas too. This gave a purply color all over and made it feel fleshy too.

You should also notice by studying the photos that I somewhat carried the shapes that are in the sculpture on the forehead up into the hairline where they don't exist on her real skin. This will help the illusion along a bit.

Now to make the detail really pop. I'm a huge fan of dry brushing (it's kinda like what it sounds like).

For the dry brush technique you want a fairly wide flat brush, and you don't have the brush very wet with the paint. (hence, dry brush).

For the color, I used Ghastly Skin Illustrator out of my DEATH PPI palette. It's pale, so it's a good color for highlights.

Because the brush is wide and flat, and has little paint on it, when you drag it lightly over the detail, it only hits the highest points. This gives tremendous pop to the detail and gives so much depth. And, it doesn't flow down to those deep points. If you look at the top right photo, you can really see even the tiniest sculptural detail.

After this, I used the opalescent white color in the PPI Alchemy palette. This was thinned down A LOT and spattered lightly all over. It have a slightly metallic look to the makeup that I love.

Top left, Jojo wanted “big eyes” so she applied some heavy eyeliner pencil. She’s an alien, but she’s a pretty alien.

I then used the purple metallic color in the Alchemy palette to paint her lips, and sprayed thin coat of Ben Nye Final Seal over everything. It’s a little glossy which made the whole paint job look more translucent, and gave incredible depth to the detail.

Maria Matiz Borda braided Jojo’s hair, Then we add the blue lenses, and put on the costume.

KALLA JA

Model- AJ Apone

This makeup is by my long-time friend and my first boss in Hollywood, **Allan Apone**. And it's on his own son, AJ. Incidentally, AJ runs MEL Products that supply the most extensive line of PAX paints, as well as the MEL Cap line of bald caps. A MEL Cap is the first thing Allan applies. Allan is using Telesis to glue down the cap, Before adding the cowl piece over it.

The cowl has the ears sculpted as a permanent part of the piece, saving time in having to glue on separate ears. Which, for this make-up's design, is just not necessary.

Once the cowl is glued in place, the neck piece is positioned and glued center first.

Once anchored in the center, Allan works on getting the right side of the neck down, while his assistants Jessica and Renee do the left side. In many cases, you'll find having one person on each side makes the application go so much more efficiently.

With the neck glued and blended over the cowl, the next piece to apply is the nose/upper lip piece. The order in which you apply must be determined in the sculpting phase. It's very common to do a piece like this one, then have the cheeks applied over that, and have the edge fall in the naso-labial folds.

This piece is difficult as it covers a large area, and it's oddly shaped. If it's positioned even slightly off, it will have the appearance that one side droops down. The chin is secured first, then working the way up the cheeks.

Using silicone adhesive, Allan and Jessica work their way up the cheeks and over the edge of the nose piece.

The last piece to apply is the forehead. This piece not only overlaps the cowl, but also the bridge of the nose, as well as the top of the cheek pieces. So, precision is important for it to seamlessly-

come together and be one finished face, rather than it looking like a series of unrelated pieces pieced together.

The forehead is positioned, a strip of glue is used down the center, and again glue is applied in small sections as

they work torward the edges.

At this point all the edges are gone over and laid down, and the blending begins.

In the photo to the left, Allan is using MEL Gel. Their own proprietary mix of thickened Pros-aide (or Bondo) to help fill in any possible bad spots.

Once all the edges were blended and perfected, Allan mixed MEL PAX colors to tie all the pieces together. First stippled on with orange sponges, then moving to the airbrush.

The PAX is thinned with MEL PAX Airbrush Thinner, and then can be sprayed on through the gun. Contrary to what some believe, you can airbrush PAX. But it's important to run thinner through the gun as soon as your done. If the paint sits in the gun too long, it makes it difficult to clean out later. Just make it a practice to run the thinner through, and you won't have any issues later.

Allan uses the airbrush to tie in the gray patterns and mottling on all the peices to make it one finished piece. Then finally uses a brush to do the inside of the nostrils and around the mouth.

The costume covered the bottom edges of the makeup, so there was no need to blend those edges into the skin. Plus, even though AJ shaved his chest for this, removal would be more difficult had they finished the bottom edge on the chest.

THE MEDICAL MYSTERY

THE MEDICAL MYSTERY

Model: Matt Arrison

This is a fun makeup created by **Dr. Kraig Sturtz**. Kraig is an actual physician, but very crafty in FX makeup for film and theater too! There's a whole backstory to this makeup which you can read about at the end of this segment. For this and other parts, I will use Kraig's actual words. You see, he's put a ton of thought into the creation of this disease. Like this:

"As a physician/pathologist one of the most disturbing concepts for myself is that of parasitization. Parasites are real, ubiquitous in nature, and can deform or kill in the most horrific manner. There is an uneasy emotional state that is created knowing an organism is utilizing another life form to further its species, many times at the cost of the life of the host. H.R. Giger capitalized on this concept when he designed one of the most unnerving movie creatures of all time, the facehugger, which when combined with an appropriate host resulted in the progeny in the film, Alien.

With this concept I would like to present is the idea of the artist telling a story with make-up and to encourage thinking on multiple levels when designing a make-up. The artist should consider not only form and function but the backstory as to why the elements are presented as they are."

Kraig employed the flat mold technique, and his molds were made of Platsil Gel 10 (above).

The prosthetics are silicone gel filled (Platsil Gel 00) encapsulated with Super Baldiez, which can be dissolved with 99% alcohol. The clear eggs/cysts are made from Platsil 7315 and tinted with PPI Skin Illustrator bruise

Kraig starts applying the makeup on the hands, beginning with the fingers. He used Telesis 5 adhesive to adhere these (and all the pieces) to the skin.

He glues them down working from the center, out to the edge, and removes the flashing from the piece by dissolving the edges with 99%.

This is repeated for every piece. There are 15 silicone appliances, and numerous clear eggs that go into the "hole" pieces.

To the right, you can see the base of the index finger piece completely glued down.

To the left, Kraig uses tweezers to lift the flashing while using 99% isoprpoyl alcohol to dissolve off the tissue thin Super Baldiez plastic edges.

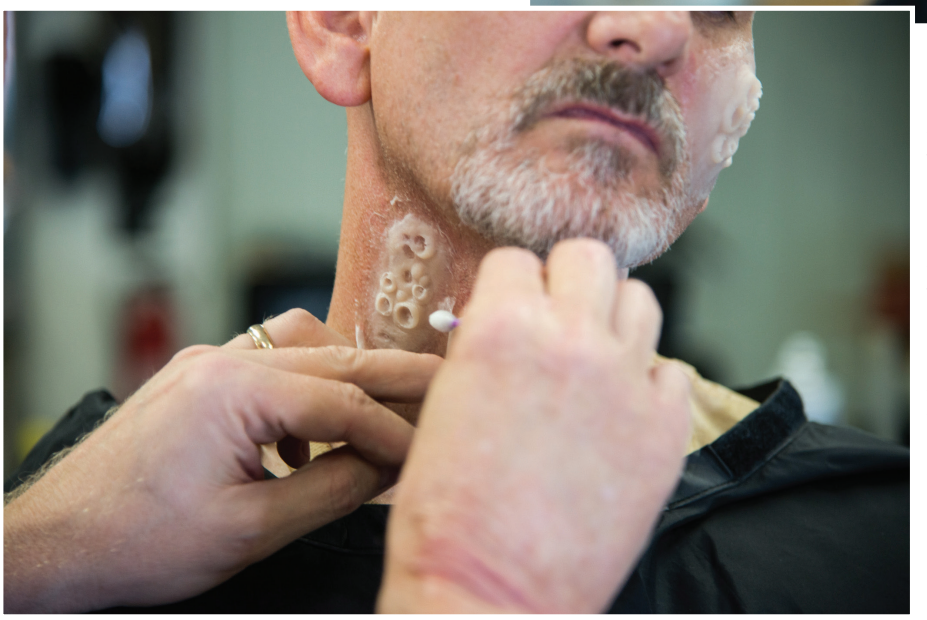
You can use either original Baldiez, or Super Baldiez for your encapsulation. Just remember original Baldiez is thinned with acetone, where "Super" is thinned with alcohol.

After finishing gluing and blending all the pieces to the hand and arm, Kraig moves to the face.

One of the largest pieces is the cheek piece. This piece also has a number of holes in it to accommodate the egg/cysts.

It's positioned back slightly away from the naso-labial fold. This will help hide any strange wrinkling that would occur by having the piece cross that area. A spot that's notorious for wrinkling funny when the model makes expressions.

Also, it's important to point out that when you have an edge that goes over beard stubble, it can make it very difficult to hide the edge. The edges here worked pretty well, in an area that could cause trouble.



Kraig continues to apply the larger pieces, now on the neck.

Above, you can see the 'worm' piece that makes it appear that there are foreign creatures under the skin.

Next, another large 'hole' piece on the opposite side of the neck. You can see here as he uses alcohol to dissolve away the edge.

The various sizes of egg/cysts were then glued in their proper places using Telesis 5.

With all the pieces and eggs in place, it's time to start coloration.

The colors he used were all Skin Illustrators- Rose adjustor 2, Natural, Aged blood. Bruise tone, Black. These can all be found in basic Illustrator Fleshhtone Palette and FX Palettes.

A wash of Rose Adjuster was initially spattered on (above) before more detailed brush painting commenced. Rose adjuster is a wonderful color to bring life to a makeup, but also a perfect irritation color- great for simulating infection.

Aged Blood is another one of those colors that I can't live without. It's such a wonderful scabby, rich brownish blood tone. Great for inside the holes.

Here are some close-ups of some of the individual wound pieces. The eggs alone are enough to give most people the heebie-jeebies.

Besides Aged Blood, Bruise tone was added in around the constructions in a blotchy manner, further simulating trauma under the skin.

To the right, a wonderful close-up of the inside of the arm. This could totally be an alien disease or infestation for a sci-fi film or tv show.

The coloration is not crazy over-the-top. It's simple, subtle and translucent, which makes it seem all the more real.

The photo on the left is another finished egg piece. Again, simple, blotchy paint job.

Far too often, new makeup artists put the paint on way too heavily. This takes away from the realism by making it look painted, rather than to have the color appear that it's coming through the skin, instead of just sitting on top.

More great close-ups of this creepy makeup.

The forehead consists of 2 main pieces. The open wound, and the egg/cyst piece.

A smaller bubble piece is also on the model's left temple. That one is more visible on final image, on the next page.

Above, the finished hand. The dead fingertips looks a bit like frost bite, but as explained in the backstory, it's comprimised blood flow that makes the fingertips look dead. The original Karloff Frankenstein's monster also had blackened fingertips for same blood flow reasons.

To the right, the whole left side of the face is shown.

Kraig's back story for his makeup design- A bush pilot in remote area crash lands and is exposed to "super" parasites that have no natural enemies and are rapidly running out of hosts. The basic concept is that total parasitic organism body burden equates to degree of parasitic transformation and progressive malformation of host. Prosthetics showcase the sequence of the parasite's life cycle within the host in successive stages.

This concept make-up is not one of alien parasitization but simply one that under the right conditions could potentially exist here and now. It does not represent a specific known parasite but rather represents the hypothetical life cycle of a parasitic organism. In short, the mature parasite inoculates its early offspring under the skin where first an nodule forms which progressively protrudes through the skin surface as the egg sac/cyst matures and enlarges. Distal extremities would be primary implantation/inoculation sites. The high nutrient demands of the developing larvae compromise regional blood flow resulting in areas of distal digit necrosis with ulceration. The egg sac/cyst eventually ruptures releasing a larval worm-like organism into the dermal lymphatics where it migrates to heavily vascularized structures particularly preferring the head and neck where it continues to mature to its final adult form. Once larvae are released, the empty egg sacs/cysts undergo degeneration forming areas of coalescing ulceration subjecting the host to secondary infection.

The photographs of this process were taken by Tas Memon. Thanks Tas!

LIVING
DEAD

SKINNED ALIVE

This makeup by **Brian Kinney** is inspired by the film Hellraiser, and is done with all thin Pros-aide transfers. The model for this makeup is David McCoy.

Left- A popular way to store transfers is in pizza boxes- no BS, it really is! You can dust the bottom of the box with a light spray glue like 3M's Spray Mount. This keeps the individual transfers in place, but they're still easy enough to peel up. Plus, the top of the pizza box keeps the transfers safe from being squashed, and to keep anything from sticking to them.

Brian begins the makeup by applying a plastic bald cap. It's glued down using silicone adhesive. Since the ears will show, he does cut them out and fit around them.

Next the caps is painted with a 'bone' colored PAX paint. PAX is great for this, as the transfers that will be applied over the cap will stick perfectly over PAX paint. They're both made from Pros-aide.

Right- we see makeup artist, **Sam Tansey**, prepping the goo for later. Rumor has it I made her cry in class once. It's just a rumor. Don't buy it!

Sam is mixing a clear bloody tinted gel from KY Jelly and red food coloring. This will go over the whole finished makeup and give the whole thing a ton of depth. While Sam mixes the goo, Brian is preparing his transfers to be applied. One of the greatest parts of writing these books

is that I get to pick up some amazing tricks from seasoned artists. The trick I took away from this one was the towel trick. Brian had a wet towel on the table. After peeling the acetate off the back of the transfers, he literally placed them paper side down on the towel. This pre-wet the paper allowing the transfer to slide immediate off the paper and onto the skin. It was so slick! Normally, you peel off the plastic, stick the transfer on, then wet it while it's on the actor's face. This elimated that step.

The first transfer to be applied was the brow and cheekbone piece. It's colored the same as the cap.

Next, the jawbone pieces were applied. Since muscle goes over bone, it only made sense that the order they prosthetics were applied followed the same rule.

With all the bone pieces in place, the next to be applied were the eye muscle pieces. The opening for the eyes were large enough to not interfere with the opening and closing of the eyes, and to not get the lashes stuck into the transfers.

The next piece is the muscle that connect from the lip to the cheekbone. Left side then right.

The vertical pieces on each side of the chin are next. There are no prosthetics on the ball of the chin at all, as the bare skin will be painted a bone color.

So far, this all seems very straightforward and almost simple and by the numbers, but the genius of this make-up is how it's engineered and the order it's applied.

Often, the makeups that look easy to apply, are not. They look easy only because they are so well thought out and crafted up to the point of application.

The large forehead muscle piece is next, followed by the jaw/cheek muscle pieces.

With those in place, he next moved to the temple pieces. All of these very thin texture pieces, once in place, and painted to tie it all together will seem like one finished sculpture, instead of dozens of tiny ones.

The long muscle pieces from the back of the cheekbone to the side of the mouth are placed. He also has 2 small stringy looking transfers that come down onto the center of the neck area. They are the final muscle pieces.

Next, Brian airbrushes on Aged Blood Skin Illustrator to start tying the muscle areas all together. He also painted all the skin areas that are not covered with transfers.

This is where it really comes together. As with all makeups, the painting is what brings it to life and completes the look!

A darker shading color (a little Black mixed into the Aged Blood alcohol colors was airbrushed into the shadows, and some also applied between muscle striations to give depth with a small pointed makeup brush.

The neck was also painted with the Aged Blood and shaded as well. Then, using a pinkish white highlight, the high points in the muscle texture was accentuated.

At this point, the ball of the chin was also painted a bone color to tie into the jawline pieces, and the vein transfers applied over the rest.

The area closest to the eyes was painted with red PPI Glazing Gels. The Glazing Gels are transparent and water-based. This made the eyelids look raw and did it without worry of the model being adversely effected by alcohol paints near the eyes.

Ears were also painted with the same raw colors.

Now, everything is in place, glued down and painted. It's time for the goo.

Brian and Sam now apply the bloody colored KY all over the face and head using their fingers,

being carefull around the eyes. Technically it shouldn't hurt the eyes if it gets in them, but I'm sure it wouldn't be comfortable.

The way the light catches on the KY it helps to create a lot of

depth in the muscle texture. Without the shiny goo, the whole makeup could look much more flat and without texture. A little shine helps catch the light, creating depth.

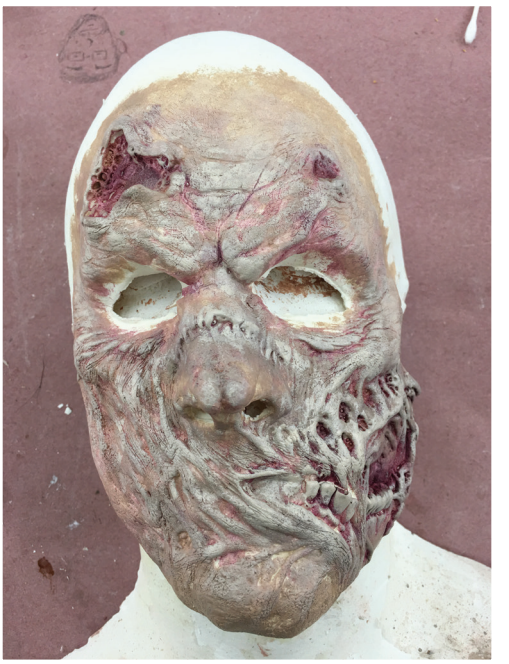
To the left, Brian, Sam and David ham it up for a selfie.

Right- the finished makeup.

MEL PRODUCTS MONSTERBOX

MEL Products Monsterbox is a turnkey prosthetic makeup kit. You get a **Cinema Secrets** prosthetic (there's many to choose from), adhesive and MEL PAX to paint it with.

I chose this zombie piece, as I thought it would be fun to paint.



Using my signature MEL PAX kit, I started with Blood Blister for the purply red undertones. Followed this with Monster Gray, and stippled lightly some Corpse Flesh all over, and on the teeth.

Next, using Skin Illustrators, I created washes of yellow around the rotting around the mouth. Then a deep brown/black around the teeth to define them, as well as some of the deepest wound

areas. A little Ghastly was dry brushed over the highlights with a wide, flat brush. And finally,

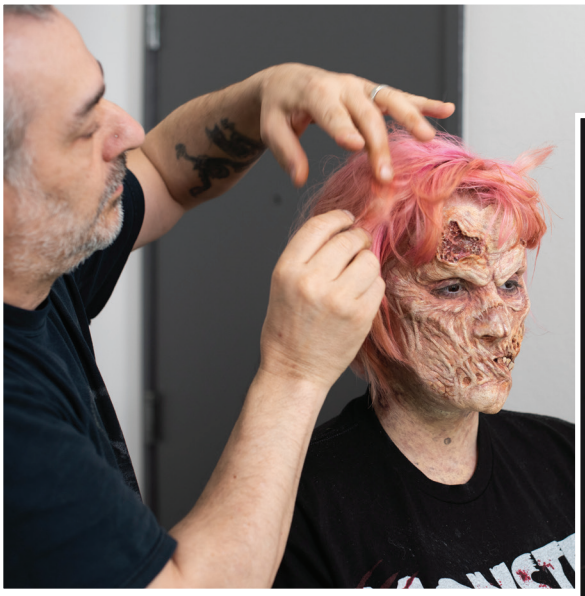
a wash of black was spattered over the whole appliance for extra texture. Of course, all the edges were left un-painted to keep the edges easier to blend later.

Model- Miranda Riddle

The pre-painted appliance was positioned on Miranda, then glued down with Pros-Aide from the center and outward to the edges.

All of these steps should be pretty self-explanatory by now. The edges were glued and blended. A touch of bondo was necessary on some of these edges.

The painting begun the same as the pre-paint. Blood Blister, Monster Gray, then Corpse Flesh.



To save myself some time, and facilitate clean up, colors from my signature Skin Illustrator DEATH Palette were used to paint the neck.

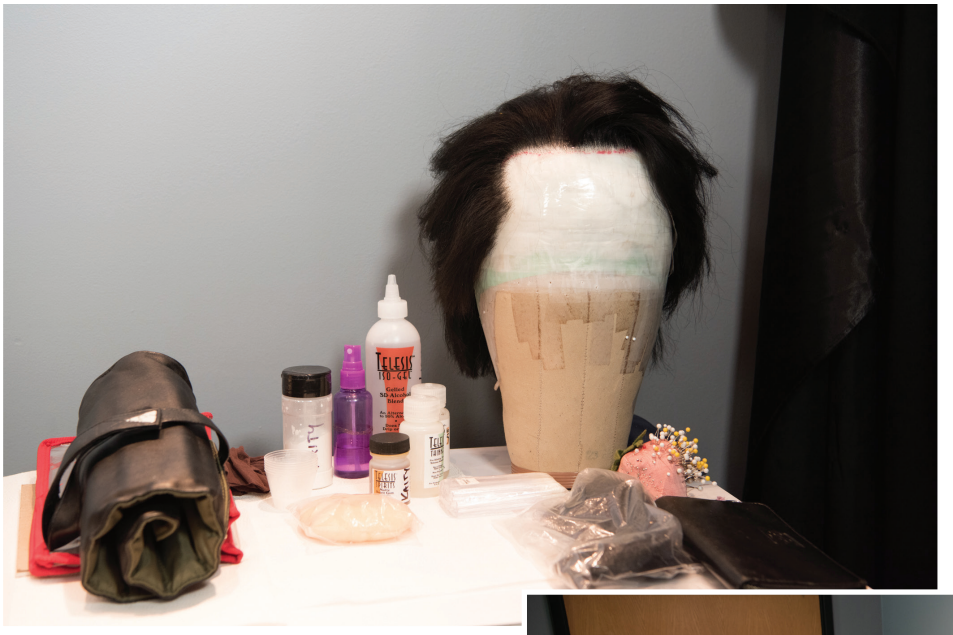
Around the eyes, I used rubber mask greasepaint first, then alcohol paints were carefully applied over the lids. The RMG comes off easiest and helps protect the delicate eyelid skin.

Don't know what to be for Halloween? Maybe check out the MEL Monsterbox line. There's so many fun characters to play with. Also, they're great for the haunt biz!

THE KING

Model- Blake Johnson

Long time friend, **Dan Gilbert** has created a very fun character. I've always wanted to do a makeup like this myself, so when Dan said he was going to do this for my book, I was overjoyed! Like any great character, you need the right person to put it on.



A character like this is more of a collaboration. To simply call Blake "Dan's model" would be an injustice. He brings this character to life, as he does with so many of the characters he puts on. You'll see him later in the book also as Steve LaPorte's "The Big Kahuna."

Part of the thing that also makes this character so fun is the hairwork by **Kaity Licina**. She hand-made the wig, brow and mutton chops that brings it all together. Kaity also applied them after the prosthetics.

Dan's makeup is a one piece encapsulated silicone prosthetic. In hindsight, Dan mentioned that this could have easily just been a foam latex makeup. Either way, it's the painting and finishing that make the whole thing come to life.

Dan begins the application with proper placement of the large silicone piece.

Silicone, especially deadened silicone, is very floppy and it's kinda like trying to glue a big jellyfish to a person's face.

It's also heavy and can droop while you're trying to glue it in place. In this photo, the nose and forehead have already been anchored, and Dan is applying Telesis 5 to Blake's upper lip.

He needs to be careful and do everything a little at a time so it doesn't stretch out from the weight, and drooping.

Working his way out from the center towards the edges is the only way to do a piece this size.

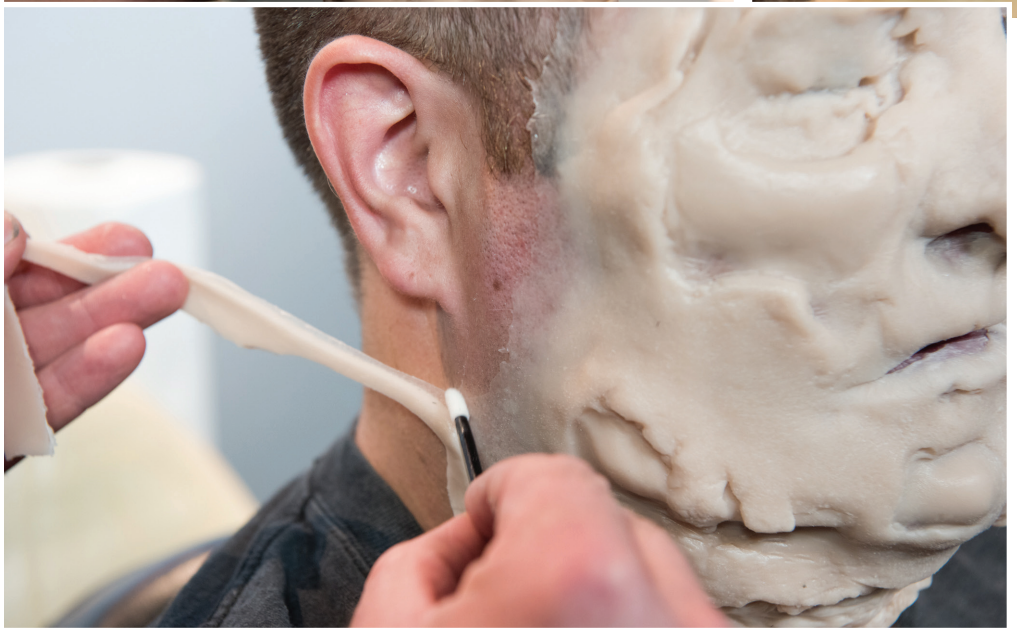
On the left, Dan lifts the lower lip away so he can get glue into the chin area. When that's down, he also finishes gluing down the lips.

By this point, he's also anchored down the center of the neck area.

You can see with a piece of this size, there is still so much on the neck and cheeks to glue down. Patience pays off for you have a properly fitting appliance.

Once eveything is glued down, Dan begins melting the edges off. He used acetone based cap plastic to encapsulant, so acetone is being used very carefully around the eye edges. When you do this, you cannot have the swab dripping with acetone, as to not risk the actor's eyes. Since we are on the subject of eyes, it would be good to mention that Dan did not tape Blake's eye closed. He simply carefully glued the prosthetic over the eye. Blake performs as this character sometimes. When he does, Dan actually cuts the right eye apart so he can get at least a little vision out of that eye.

After the eye area, Dan start's melting off the neck flashing.

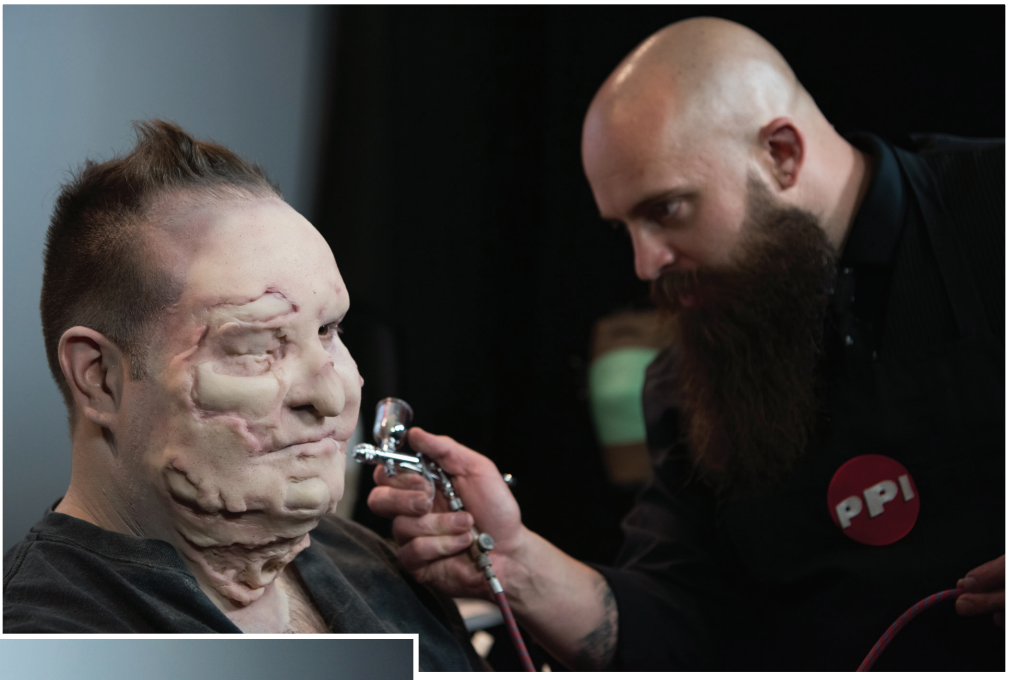


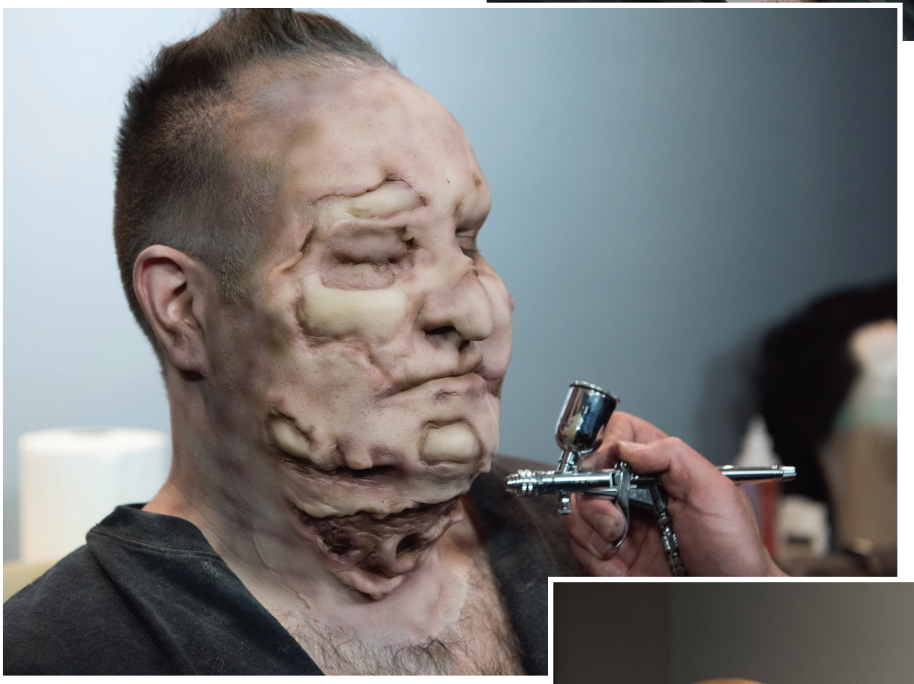
Dan now dissolves the forehead edge, and then down the side of the face to meet the other side at the bottom of the neck.

On the left you'll notice the prosthetic edge goes over the hairline at the sideburn and temple. This was not an issue as the wig and mutton chops completely cover that edge.

Once all the flashing was removed and the edges dissolved, Dan seals the edges down with a little Beta Bond by PPI. Beta Bond is an acylic based adhesive. It's applied with a red rubber sponge.

Now the painting begins! In the big old trigger action Iwata Hi-Line airbrush, Dan lightly works in a wash of Lividity liquid Skin Illustrator to begin defining the shapes. It is also lightly stippled with the airbrush (much like stippling with a brush or sponge) to create a mottled effect all over. This airbrush has a built in air control valve allowing the pressure to be dialed down low to create spatter.





Some Vile Bile was also stippled/mottled all over and spattered too.

Midnight Brown liquid Illustrator is the darkest color used to airbrush into the deepest parts.

The rest of the paint job was done with brushes. The details are now being really defined, and the bony areas sort of outlined to show the delineation between flesh and bone. Throughout, Dan is using the Bdellium FX line of brushes for his gluing and painting work.

To the right, the torn open neck area is defined with alcohol paints. Here he's really making that windpipe show.

For the boney areas, Dan just lightly brushes a transparent wash of prime yellow over the bone. Only a tiny bit is necessary to make it look more like bone than skin.

From this point on, it's just small detail stuff to make the wounds stand out, such as deeper shading in the neck wounds.

With the painting completed, Dan used a coat of spirit gum to gloss the bones. The larger open wounds were treated differently. They had a mix of KY Jelly and Dan's Mouth FX stains gooped on to them. This makes a great zombie blood sort of look.

Kaity positions the lace wig before gluing it down. Blake's hair is so short that no wig cap was necessary. Literally, she plopped on the wig, positioned it and glued down the lace. Kaity used Telesis Matte Silicone adhesive to secure all the hair pieces.

With the wig in place, the next step was to add the mutton chops. In his later years, Elvis wore huge mutton chop sideburns. So, it just made sense to have them as a part of this makeup.

Kaity starts with the right side, making sure it's placed properly. Then, matches the left side to the right.

Having the right hairpieces can add so much to a make-up design. In the case of "The King" they are indispensible to the character.

The last hair piece was the left brow. For obvious reasons, a right brow was unnecessary.

Now the hair styling. Besides the mutton chops, a signature "look" was the high, perfect hair. During performances, The King moved around a lot, danced and did karate moves, and he would sweat a great deal. But he'd at least start every show with perfect hair.

The final details: The hands needed to be painted to match the face. They were painted with Skin Illustrators right from the palette. Big rings were worn- as this was another or the King's signature look.

Finally, the tight white jump-suit like Elvis wore in later performances was a defining look.

Lastly, Dan added his Mouth FX to stain the tongue and gums and finish the look.

DEAD MICHAEL

Model- Michael Ornelas

This zombie makeup was created on **Michael Ornelas**. When I did the kickstarter for Book 2, Michael was my largest single contributor. The reward tier he chose was to be included as a monster of his choice for the book. However, distance (he lives in Florida) and timing did not allow for his makeup to be included in Book 2. Thankfully, we were able to finally get it done for Book 3. So, here it is!

The makeup is completely done with flat molded encapsulated silicone appliances, initially sculpted on Michael's life cast, then floated to a board. (The details on sculpting the prosthetics can be found on page 33).

Below, you can see the set of 5 prosthetics used, as well as the dentures we created to finish his look.

Before applying the prosthetics, I swabbed his face with an astringent to remove any oils from the skin.

The first piece to apply was the nose bridge piece. Glued center first with Telesis, then out towards the edges. Because I used Super Baldiez as my encapsulant, 99% alcohol was used to burn off the flashing, and dissolve the edges into his skin.

The chin was applied next in a similar fashion. The top edge of this piece gently overlaps the bottom of the lower lip.

Next, the neck piece was added. This slightly overlaps the chin piece, just under the jawline.

The sides of the face are the bigest and most difficult to apply. Just because of the size and how floppy the pieces are. They had to be positioned and held down, while anchoring around the eye socket first. If I could get that position correct, everything else should fall into place. Then I glued down the forehead, then, the cheek.

After that I could work my way out from there.

Once glued down, I go ahead and remove the flashing by dissolving the edges with alcohol. Then, I follow the same procedure with the left side of his face. These side of the face pieces also include the upper lip area. So, I could have the shriveled, wrinkly upper lip without making yet another separate piece. In hindsight, It might have been a little easier to position the face sides, if the up-

per lip was a separate appliance. The forehead would have been easier to apply as a separate piece too.

Next, I went around all the appliances and made sure all the edges blended well. I washed off any remaining powder with a damp sponge, then sealed the edges down with a light stipple of Pros-Aide.

Now we are ready to begin the painting process, and bring this dead guy to life.

First a very thin wash of Aged Blood Skin Illustrator was spattered, mostly in the areas of the open wounds, but lightly everywhere else.

Next, using the same Aged Blood color, the paint was applied less transparently and built up in the areas to define the wounds.

The details in the sculpture are still not completely evident due to the translucency of the appliances. Basically, they are still kind of all one color. For this reason, I used a thin wash of Lividity, applied with a medium Bdellium Stipple Brush and let the wash run into the deepest lines, defining them. It was also stippled all around for texture.

The result of the Lividity can be seen on the right. More depth and detail now shows up well.

More Lividity, and the color Eggplant, a deep grayed purple (exclusive to the Monstrous Makeup Manual Skin Illustrator DEATH Palette) is mottled all over for color and texture. Eggplant is a great color similar to one of my old favorites- Ben Nye Misty Violet creme liner. Great for shading and bruising.

Another important step in making the details pop is dry brushing. You saw in my alien makeup earlier in the book, just how true that is. We are going to use it here again to make all the high points stand out more.

Using the same wide flat brush as I used in the alien makeup, I dry brush on the color Ghastly from my DEATH palette.
I like to go in the opposite direction of the lines (against the grain!) This is done lightly as I do not want the color to become opaque.

When you look at the photo on the left, you can really see the results of the dry brushing. Where before, when it was the natural translucent color of the silicone, you could barely see the detail, now all the sculpted wrinkles and texture are showing well.

Below, more refiniements on the inside of the wounds are added. You'll notice in the picture that I'm holding a plastic plate. These sectioned plastic picnic plates make great, clean mixing palettes, and because they are white instead of metal, you can really see the colors your mixing. And they're deep, so they hold a fair amount of wet paint when needing to spatter on color. Which is what I did next with a very thin wash of yellow to knock down the purple a bit, and mute the dry brushing down some.

Above you'll see me preparing the chopped hair. This is a blend of gray yak hair. I'm cutting into a pile of short hairs less than a 1/2 inch long. This will be applied in the "chopped hair" method described in the "Drab" makeup in Book 2.

Basically, a very tacky glue like Pros-Aide is applied to the area, then the very ends of a clump of hair is pressed into the adhesive. The process starts at the lowest point of the chin area, then layer over layer of very thin bunches of hair is pressed into the glue. It's just like hand-laying a beard, except you are using much shorter hairs. It's great for scraggly stuff like this.

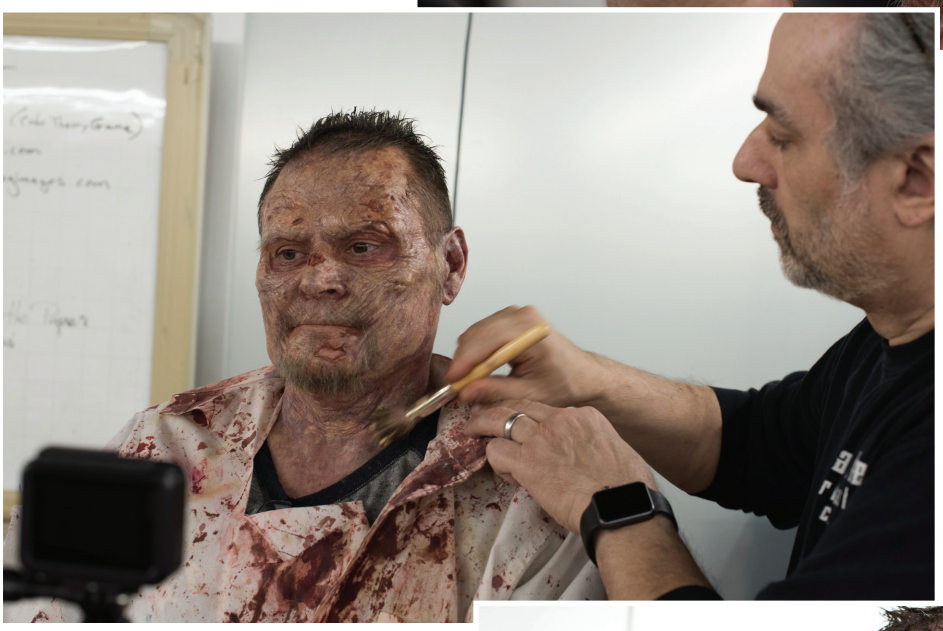
Michael was gracious enough to shave for this makeup, but normally wears a short mustache and goatee. So, I wanted his zombie to resemble what he might look like if he was a member of the living dead community. I also added a little chopped hair into his sideburn areas.

Once all applied, I trimmed the hairs a little more evenly in length, then used a dye brush to comb through the hair, removing the few strays that may not have been glued down, and training all the hairs in the right direction.

Next, you'll see me using a bit of dark purple greasepaint on the areas closest to the eye.

The chopped hair method was used again on his eyebrows. Not much, just enough to know there was once brows there. I've heard people say, why do Vampires and zombies lose their brows when they turn. This one has a brow!

Doing little extra finishing things, like this, will add a bit more realism to the character.



Not a lot of attention had been paid to the neck at this point, so it was now time to work on some extra painting there.

I love the stipple brushes in the FX line of Bdellium Tools brushes. It's a very quick way to add texture. But a word of caution- they hold a ton of paint! So if you need to change colors, it's best to have a few of these brushes. Of the large size, I have three. This way I can change color wihout having to clean out the brush during the makeup.

The next step is to use my zombie blood goo. If you recall from Book 2, this is simply Ampro Progel. It's hair gel that is pre-colored a dark brown. It's great zombie blood.

On the left, you can see I'm beginning to dirty up the costume. I used some blood, Ampro, and a little Fuller's Earth to make it look less new.

After the costume, the final step is to put in the dentures. These were made over Michael's dental casts, so they fit him perfectly. They were stained using PPI's Arcryl Stains which are made specifically for tinting and painting acrylics for fake eyes and teeth. Don't use them on the actor's real teeth! The last thing we did before taking the finished photos was use Dan Gilbert's **Mouth FX** stain. They come in 10 different colors, but for zombies I mostly use the blacks and browns. They are pleasantly flavored (Vanilla Mint).You just squirt some into the mouth and have the actor squish it around. In this case, I wanted Micheal to let some drip out, like maybe he's a messy eater.

DEMONS, GODS, AND THE POSSESSED

THE GATEKEEPER

Model- Iana Neville

In this makeup, **Alanah Lucantonio**, created a fun demonic character for her SFX class final makeup. The main prosthetics include just 2 foam pieces, but there are so many additonal pieces that make this super fun, including leather straps, nails, fingernails, and armor pieces. This could easily be a featured as a character in a Hellraiser film.

First a latex bald cap was applied. No need for the ears to be exposed, since there are metallic ear pieces that go on over her real ears. It was also not necessary to blend any of the bald cap edges, as they will all be covered with the foam appliances.

The neck was applied first. Time-wise, this makeup could have benefitted from pre-painting before application. But because there are some cool techniques here, I wanted you all to see how it progressed.

Before fitting the face piece, Alanah makes sure the nostrils are clear. Then she positions it before tacking it down.

The black area of the face piece was done by stippling latex that was tinted black into that area of the face mold, before filling it with the foam latex. This made the black metal area a permanent part of the foam face.

To help speed up the application, while Alanah glues the face down, a small mound of Pros-aide cream is added and feathered off at the edges. This will be used to apply the nails into the arms.

The nails are literally made from plastic drinking straws, so they are light weight.

With the foam pieces glued down, Alanah starts stippling on her PAX base. It's a very pale, sickly skin tone that covers all the foam pieces and the bald cap.

Below, you can see rust be added some aging to the plastic carpenter's nails, as well as the armor pieces, using some rust color acrylic paint.

Left- you can see Alanah attaching the metal ear pieces. These were sculpted in clay, molded and run in just slip casting latex. There are no blending edges and they are meant to look like a hard metal surface. Slip casting was a logical way to go for this.

With both ear pieces glued in place, the next step is to paint them the same gray color as the metal mask part of the foam piece. Later all the metal with be dry brushed with silver paint.

Below you can see some closer shots of what's being done with the Bondo. More little mounds are created, then he pushed and twisted a piece of the fake nail into it. He uses the Bondo to create an area of raised flesh, but it will also help hold the fake nails in place. This worked well for the photos, but if it was a film, some sort of base would need to be attached to hold the nails in place securely.

The metallic silver is next. This is chrome spray paint from a hardware store. The paint is sprayed into a cup and applied in a dry brush fashion with a chip brush. The paint is not applied heavily to keep the fumes down. But also, it's really just to mainly hit the high points and make it look more like metal. Later the metal areas will be aged down with brown acrylic paint.

To the left, you can see the finished effects of the chrome dry brushing. It's really starting to look like metal.

The next step is to finish the PAX paint base. On the right, you can see that the PAX is being feathered into the skin gently around the eye, using brushes. The paint is then thinned out and mottled all over the upper body.

The breast cup armor is attached with pros-aide. These are more slip latex pieces. They were completely pre-painted and aged before being applied.

The paint on the body is not perfectly blended. It doesn't need to be as the finished look will be very much mottled and textured looking.

A watered down brown acrylic paint was applied with a chip brush, then Blotted with a paper towel to wipe much of it off. The wet acrylic goes into the deepest pitting of the fake metal face mask and ears pieces, and sits there in those deepest areas. Just a little stain of it sits on the surface, making it appear oxidized.

Left, the nails are glued on the fingertips using nail glue (super glue).

For the photos, they probably could have just been tacked on with Pros-Aide. But, if you want them to stay, nail glue is the only way to go.

With everything glued in place and blended, more painting comes next.

Using an airbrush, Lividity (you should know that color by now) is applied in a veiny fashion. Some people call this noodling. Some people do this in a figure 8 fashion, or a stippling manner with the airbrush. It can be more concentrated in the deepest areas. Or more like a wash

to create a little texture. In the photo to the left, you can see just why it wasn't necessary to have a perfectly smooth base color applied.

Another of my favorite parts to this character is the rusty

or oily drips around the metal pieces on the head. It just adds something special to it that makes it more finished. They are done with the same watered down brown acrylic paint used to age the metal pieces.

I just love details like these. They make me so very happy!

After painting a bit of purple rubber mask greasepaint around the exposed eye, the teeth were added.

The teeth were sculpted and molded, and run in detail acrylic, but then spray painted with the chrome paint. They were glued in place with super glue, as the weight of them might have been too much for just Pros-Aide.

I shouldn't have to say this...but be careful not to get super glue on your own hands, or the actor's skin. It's a bitch to get off, it burns, and it hurts.

The leather straps were added next. They appear to hold on the mask. They are actually not leather. They are made of foam latex. The head of the screw where it attaches to the mask is actually a real screw head though. But just the head, the rest was grinded off with a dremel tool.

Finally, a little Aged Blood was added around the teeth, gobs of KY Jelly in the mouth, and the final armor piece was put on.

DAUGHTER OF AMMON

This makeup was designed, sculpted and applied by **KC Mussman**. The model is Loretta Vampz. KC is one of our past students at CMS, a Face Off alumni, and owner of Nocturnal Designz in Los Angeles.

First, KC slicks back the model's hair in order to glue on the bald cap. In this case, the bald cap edges will be covered with prosthetics, it protects the model's hair, and it makes it easier to glue the appliances down.

After the bald cap, the first appliance to be secured is the chest piece. Other than the headdress with the wig and horns, this is a 2 piece foam latex makeup.

The chest piece is placed and centered, then tacked down in the middle first using Pros-Aide, then working her way out toward the edges. I realize that by now, to some of you, the last sentence is becoming redundant. *But, who knows where one might start reading this book?* The chest piece was sculpted flat, then molded as the size and contours were not nearly as detailed as a human face.

The second foam piece is the face piece. This was sculpted on the model's life cast. Again, it was placed in the proper position, tacked in the center, and KC worked her way out towards the edges. Pretty normal stuff, so far.

Above Left- KC continues laying and gluing the prosthetic, and on the right, the 2 appliances applied and blended.

The next step is to begin the painting. The base is a light flesh PAX paint that KC mixed.

If you recall from the previous books, PAX is a prosthetic paint made from Pros-Aide and Acrylic paint, initially created by Dick Smith. The original formula is 50% Pros-Aide and 50% acrylic paint. Mix the color first, then add the Pros-Aide to it. My preference for translucency and flexibility is more like 65% Pros-Aide to 35% acrylic paint.

Once everything was PAXed, KC begins the washes to fill in and define her line detail. This is a great technique when you have lots of deeper line detail. The wash settles into the lines, defining them.

You can see on the left, how the wash settles into the detail. The wash can be watered down acrylic, PAX or alcohol colors. Once brushed on, KC uses an upholstery sponge to wipe the wash off the high points, leaving the color remaining in the deepest parts.

This very useful, and quite common technique is much easier than trying to paint every individual line

A warmer wash was added working away from the center detail areas. Notice the highest points in the sculpture such as the center of the forehead and the cheekbones have the least color. It's kinda like painting highlights, without painting highlights. Simply allowing the base color to show through, effectively becoming

the highlights.

Next a dark brown was added into the nostrils and some of the deepest detail areas to define them. Every painting step has a purpose leading up to the finished look. Many young people sculpt the piece, not having any clue how it should be painted. I feel you should always plan both together.

I often see my students struggle with the paint, because it tends to be more of an afterthought. At first, the sculpture seems the most important part to them, no matter how much I say to plan the finished look of the character from the very beginning. Not that it can't evolve over the course of the journey. But it does logistically help if you plan it all out from square one.

Some veining was added with an airbrush on the neck, chest and temple areas. An airbrush is the simplest way to make veins! In my opinion, using a quivering hand- where you are purposely making your hand shake as you move the airbrush. This creates a more realistic vein than moving your hand in a smooth movement.

KC filled in the eyes with a very dark brown. I suggest, first putting down a little rubber mask greasepaint around the eyes and powdering it well to set it, before airbrushing with alcohol colors. This helps removal around the eyes where the skin can be sensitive.

The next step in bringing out the detail is dry brushing a pale color on to the high points. Dry brushing, if you couldn't tell from previous makeups in this book, is one of my favorite techniques for bringing out details in the sculpture.

With most of the painting complete, KC glues the jewels into place. She created receptacles into the pieces in the early stages of the sculpture. Then removed them just before molding the sculpture. This leaves the place to put them back later.

These are simple resin gems that you can get at most hobby/craft stores.

With the red contact lenses in place, a little black greasepaint is added closest to the eyes, and that completes the makeup on the face.

The next step is to add the wig/horned headdress. A rigid base is best to build something like this on. You can do that with a vaccu-formed plastic cap, or building a fiberglass shell on top of the model's life cast.

The horns were a product of KC's company, Nocturnal Designz. If you ever need horns, she has many shapes and textures to choose from. http://nocturnal-designz.com

Once you have a cap to attach them to, you can either cement the horns in place with super glue, or bolt them through the cap for a more secure bond.

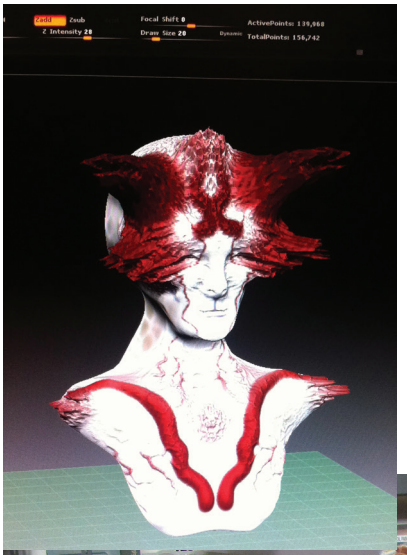
The wig can be made from an inexpensive wig, or parts of wigs purchased online, and the braids that wrap around the horns can be made the same way, or simply purchase clip-ins that women use to augment their natural hair, or use wefts. This is limited only by your own creativity and ingenuity. I mean, sometimes things already exist- there's no need to reinvent the wheel.

The arms were painted to match the face and chest, and finally mouth stain was added to complete the look.

There are sprays available, or you can also use Dan Gilbert's Necessary Evil Mouth FX sains that come in many great colors.

ABADDON

Model - Kurt Carley



All of my contributing artists are amazing. But this one by my old friend **Bruce Spaulding Fuller**, has to be in my top 5! Bruce and I worked together on Predator 2 years ago (as well as other projects too!)

Bruce secured creature performer, **Kurt Carley**, to be the model. That is a wonderful thing! Kurt played in the Godzilla suits in the American made version, as well as multiple Lycans in the Underworld films.

Bruce initially started the design process in ZBrush, a computer 3D sculpting program, as you can see an early concept on the left.

The full size sculpture on Kurt's lifecast was cut and floated on to new bases for ease of application later on. All the molds were Ultracal 30. As you can imagine, the largest mold of the cowl piece weighed a ton. Here you can see all the separate appliance sculptures on their new bases. There are 6 appliances (not counting the costume pieces) including the large cowl that went to the shoulders, the front face, the chin, the neck, and the 2 shoulder pieces. Being that this was more of a portfolio piece and for makeup demos at conventions like Monsterpalooza, there was no need to make molds out of more expensive and long-lasting materials than simple Ultracal 30.

Above- **Amber Marovitz** is working on the costume pieces. Under Bruce's supervision, she is sculpting the collar and belt pieces with WED clay. On the right, she's working on the flashing of the large cowl appliance mold.

Below, Bruce prepares the foam latex pieces by starting the pre-painting process. To not pre-paint this would mean adding, potentially, a few more hours to the already 3 hour makeup. Bruce uses PAX first to do the basic skin/bone and the red colors of the broken horns.

Top left is a nice shot of all the appliances pinned onto a rigid polyfoam copy of Kurt's lifecast.

Before Bruce put any of the appliances down, he first glued a piece of black netting around Kurt's eye sockets. This well help hide his eyes later.

The application of the large cowl piece is first. Because Kurt's hair is buzzed so close to his scalp, there was no need to use a bald cap first to protect his hair. Bruce simply placed the cowl on the head a glued as much of it down as possible without gluing into Kurt's hair.

Placement on this first piece is crucial. If it's not in the exact spot it needs to be, the other pieces will not line up either.

Assisted by his lovely wife, **Ana Gabriela Quiñonez**, they begin the gluing process. PPI's Telesis 5 was the silicone adhesive they used throughout the entire process.

The large head piece wraps a bit around the front of the neck, covers most of the forehead and cheeks as well. All the other pieces will overlap this. So, once this is glued into place, there is no need to blend any of the edges of this piece except the lower edge on the shoulders and back of the head.

With the head glued in place, the neck is added to overlap that. Same as always, it's positioned properly, then glued in place starting in the center and worked towards the edges. Later, the chin piece will overlap the upper part of the neck.

Bruce then starts the process of fitting the front face piece. The outside edge of this directly blends into the horns and eye sockets, so placement needs to be perfect.

Once in position, it was also glued with Telesis 5. The lower "legs" of the face piece, at the corners of the mouth, were not yet glued in place as they will overlap the chin piece, as you'll see on the next page.

On the left, you'll see an image of the finished makeup. Bruce did this makeup as a demonstration at Monsterpalooza previous to here. When I saw this impressive demo, I asked Bruce to replicate it for you in this book.

Below, you'll see them lifting the little "legs" of the face piece up to position and glue the chin down. Everything has to be glued on and blended in the proper order for this to look like one seamless character.

The photos on the left depict the process of gluing down the chin and lower lip. This chin overlaps the neck and will have to blend over that.

Once the chin is correct, the bottom of the front face piece will finish being glued, overlapping the chin.

With everything in it's proper place, the blending can start.

With all the face pieces glued and blended together to hide any seams between the appliances, the shoulders can now be placed and glued.

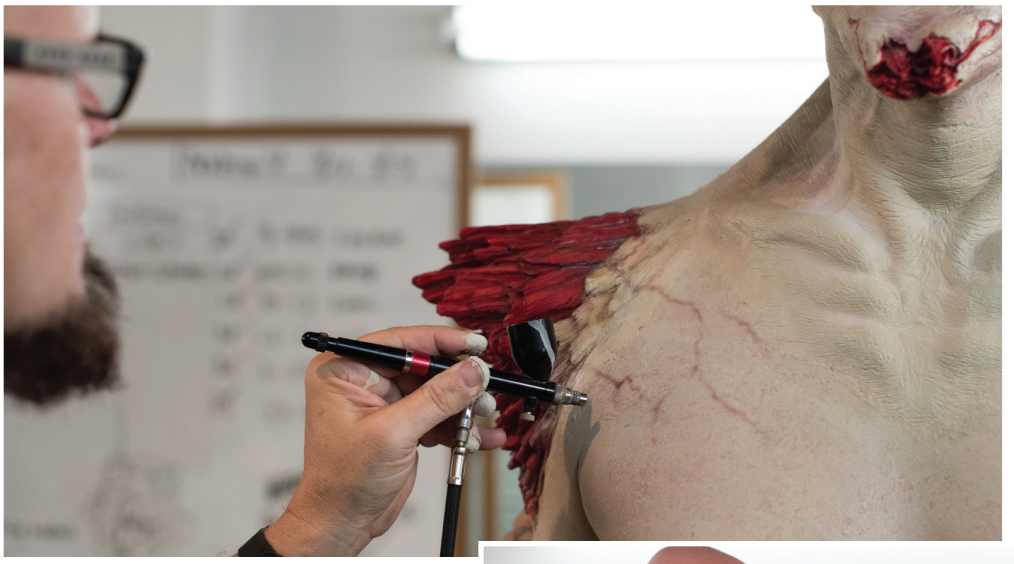
Nothing new here. The only thing to really point out is that, again, the placement is important. The shoulders have to be glued in the right position, so that one is not higher, or at a different angle than the other.

Bruce then nails down the shoulder pieces with Telesis. This is a place where there could be plenty of movement, so the appliances must be secure. Also, if the arms are raised too much, the pieces will wrinkle a good amount.

All the appliances are now glued and blended. So, it's time to start painting. They begin with the base color PAX to cover the edges. This will be feathered into the skin a little before they switch to using alcohol paints. PAX is a huge pain in the butt to remove, so switching to alcohol paint will help in the removal process later on.

The base color, which is a slightly greenish, pale, dead flesh color, is stippled on everywhere that skin is showing from the waist up. Front and back.

Kurt is a trooper! Creature performers like Kurt, Doug Jones (later in the book) and my friend Alexander Ward (the cover of Book 2) are some of the most patient people I've ever met when it comes to sitting for hours in makeup. They're often placed into situations where they are in many hour makeup sessions, uncomfortable and sometimes irritating costumes, and creature suits. They are really wonderful breed of unsung hero.



To the left, Bruce is using a Paasche Vision airbrush to do all the cool veining work. He uses a purple color and varies it's shape and color density to give a more realistic effect. Veins closer to the surface will appear more densely colored than ones deeper down.

He also added some more muted greenish veins too for color break up. You'll need to look closer to see those, but they were definitely worth doing as a textural thing.

Above shows much of the veining work on the chest and back of the head. If you look closely, you can see some of the greenish veins along with the purple ones. Veining is also a great camoflouge techniques to break up the skin, and to trick the eye into not seeing where the appliance ends and skin begins.

The makeup is nearing it's final stages. Bruce adds some smaller veins, and sharpens and deepens the color on others. He then spatters washes of the greens to too further break up the texture differences between skin and prosthetics. Final painting touches are added with detail brushes and the Skin Illustrator Grunge palette. Then the red stripe on the lip and chin, and tiny red details too.

The finishing touches: The bone-looking costume pieces are waitng to be put on.

Top right- The demon reads! Kurt flips through Book 2.

The very clever collar piece is another wonderful way to trick the eye to not see where the appliances end. It creates dynamic lines that cut across the prosthetics a break any line the eye might follow when looking for an edge.

The final step before taking the beauty shots of this super cool creature is to squirt some food coloring into the mouth, so it no longer has that healthy pink color to it.

Everything about this makeup is cool and extremely effective!

THE BIG KAHUNA

Model- Blake Johnson

The Big Kahuna is such a fun character. I could definitely see having many a MaiTai with this guy at a Tiki Bar, along with his creator, **Steve LaPorte.** Steve is a great guy! He was a Ringling Brothers circus clown, he's worked on tons of iconic film projects, he's a multiple award winner (Oscar and Emmy), along with multiple nominations for other awards too. He's a talented artist, crazy mad genius, innovator and inventor guy. And now, in his (psuedo) retirement, I get to work with him often as an instructor at CMS. Also- he's one of the nicest guys on the planet!

You'll recognize the model, **Blake Johnson**, from "The King" makeup earlier in the book. The correct model or actor is important because no matter how great the makeup is, the performer brings it to life.

The first piece to apply is the top of the tiki head. It's a latex and polyfoam piece, glued with Telesis 5. Once the head is nailed down, Steve preps the inside of the face with Telesis, then powders it.

Steve also painted Blake's face with Telesis and powdered.

Above you'll see Blake holding the Telesis 5 THINNER bottle. What Steve is doing is now brushing thinner (not glue) under the piece. The thinner re-activates the dried and powdered glue, and creates a strong bond. Once the glue is reactivated, the face is pressed down into place.

Next the chin piece is treated in the same way. Glue the back of the piece as well as the face, dry the glue, powder it, place on the face, reactivate the glue with thinner on the skin.

Now, I guess I should say that only the large headpiece was polyfoam, the face pieces are soft foam latex.

To the right, Steve lines up the chin so it's in the right place before firmly pressing it down.

With the chin in position, the next step is to start gluing the edges down. Firm downward pressure lifts the edge enough, without using tweezers, to get the glue under the edge.

If I can get an edge up like this without using tweezers I will. Not a real tweezer fan unless it's necessary. I feel it's easier to tear a tissue thin edge with tweezers.

The way Steve engineered these pieces to fit together, there is very little blending of edges needed. Honestly, he went right from gluing to painting. There was no special treatment, no bondo, no nothing!

Brown PAX was painted on with just a chip brush. No nonsense!

Next, Steve used a very dark brown

PAX thinned down and airbrushed into the deepest areas and details.

If you rinse the airbrush and not let the PAX sit is there, it's not that bad to clean out. Especially if you're using an airbrush like the Paasche H, that is ridiculously easy to clean!

Above, painting the shadow color PAX continues. If you look closely, you'll see that there's an extender on the airbrush cup. It's literally just a piece of plastic tubing that tightly fits into the cup to make it taller. This keeps the paint from spilling if you paint quickly, or move abruptly.

Next, Steve hit the highlight points with an artist's brush using a color similar to the fire detail in the top headpiece.

He does the smaller details, then switches to a 1/2 inch chip brush to do a little dry brushing of the highlights with.

Dry brushing (one of my favorite techniques) really makes the detail pop!

Back to details. The teeth are painted with a lighter color to simulate how carved wood tikis would be painted. Then adds a few more highlights to complete the overall painting on the face.

Next, came the hand appliances. These were flat molded encapsulated silicone pieces. The tape trick I introduced in Book 1 and 2 was employed rather than flashing them. This technique, because the tape is a bit more rigid, makes the piece less like a jellyfish, and easier to apply.

The hand pieces were also attached with Telesis 5, and the edges blended with acetone.

For ease of application, the thumb pieces were molded and run separately.

Some pre-painting was done of these pieces. The silicone was tinted brown before it was poured into the mold, then the shading was added before application.

Once the hands were glued and blended, the paint process began again. Shading, then dry brushing the highlights.

Steve also mixed some colors to paint the inside of the hands. That's an area that is often ignored. There was no prosthetics for the palm, but using just paint, the palms were made to match the look of the rest of the makeup.

To the right, Blake doing something he's great at- mugging for the camera!

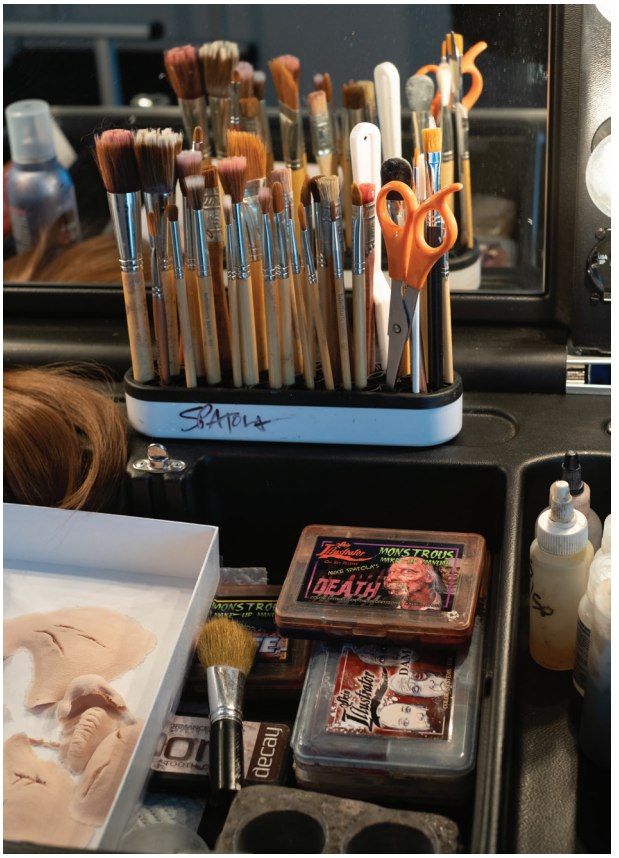
Did I mention this guys was a mad genius? So, the eyes for this character are from a hardware store. They are little lights that you'd clip onto bicycle spokes to be easily seen at night. They are attached to a piece of black netting. The netting is held in place by pushing the netting under the edge of the foam. Just pressure from the foam latex is holding it! So cool!

Ok- now for the fire- go to any Halloween store an you'll see fake torches and witch's cauldrons that have the cloth "flames," lights and fan that blows the cloth around to re-semble fire. That what this is! (in the beauty shots, I photo-shopped a blur to make it look more like fire!)

Lastly, some nails that look like carved wood (made from dental acrylic) were glued on.

Model- Lily Thaisz

THE EXORCISM OF LILY



The Exorcist has been one of my all-time favorite horror films since I was a kid. So, last Halloween when I was asked to work at Warner Brother's Studio "Horror Made Here" event, supervising **The Excorcist: The Forbidden Screening** show for David Woodruff, I was thrilled!

Lily Thaisz, the model you see here, is the same actress I made up every day of the event. With one set of prosthetics left, I asked Lily to sit for the makeup one last time to be photographed for this book. When you see the finished makeup, you'll understand why I asked her to reprise her role.

The prosthetics that we used were made by **RBFX** and sculpted by **Eric Koo**. These pieces worked incredibly well to transform Lily into Regan.

The application for these pieces was very straightforward. The largest piece was first. It covered the face very much like a “Lone Ranger” mask. The piece was positioned properly and anchored on the forehead just above the nose with Telesis 5 silicone adhesive, and worked my way to the

edges as always. Above you’ll see me pressing down the edges with a little powder on a stomper to make sure they’re secure. It’s also a good idea to powder around the eyes in case the model opens her eyes. This will keep them from sticking together. The order that followed was the little nose tip, then the chin and upper lip. Telesis was used for all the pieces.

The lower lip was next (I always try to wait as long as possible to glue down the mouth so the actor can eat or drink up to the last minute possible). The lower lip was the only piece that really overlapped another. It also had to be bent and stretched a bit to follow Lily's lower lip better. Even though I used Telesis to glue the lip in this application, at the event I used Pros-Aide as it seemed to hold better on her lip throughout her vigorous acting.

What followed was a surprise. When I opened the box that contained the prosthetics, the little nose cut piece, that goes across the bridge of the nose was missing.

As you can see below, the piece across the nose is a different color of foam latex. I took an old appliance I had sitting around, and tore in into 2 small pieces to form the shape of the cut. I mean, what could I do? I had to create something that could work. I couldn't just leave the nose cut off the makeup. Once everything is painted, hopefully no one would tell that it wasn't the original nose bridge piece.

Whattaya think? Not too bad, huh?

Above you see me painting a little spirit gum/alcohol mix onto my edges. This makes the edge practically disappear into the skin. Once dry, I powdered that to take a way the tack.

Next is the underpainting. The first color of PAX I used was called Blood Blister from my signature MEL PAX kit. I stippled it into the cuts and lip detail first. Then, thinned it with a little water and stippled it everywhere translucently for texture.

Using a torn sponge I used Corpse Flesh PAX (also in my MEL PAX kit) to put a pale base over it.

I stippled this very lightly, as I didn't want it to go into the cuts and cover the Blood Blister color. As you can see on the left, the deep part of the cuts and detail are untouched by the Corpse Flesh color- almost like a dry brushing technique was employed.

Top left shows the PAX underpainting completed. Top right shows me using a little purple greasepaint around the eyes. Since the pieces were well sealed with PAX, I did not see the need to use Rubber Mask Greasepaint as you'd need to on raw foam latex.

Using my large Bdellium Stipple Brush, I then stippled on Lividity Skin Illustrator randomly. This helped give the exposed skin everwhere else a similar color to the underpainting on the foam latex. This was also applied over the foam piece slightly. Then, using a separate stipple brush I did the same with "Ghastly" Skin Illustrator.

To the left, I am adding some Lividity to define the lips.

Above I'm spattering a few colors- Lividity, Ghastly, and one more- Soot from the **Grunge Palette**. The Soot color dulled down the rest a bit and reduced vibrancy.

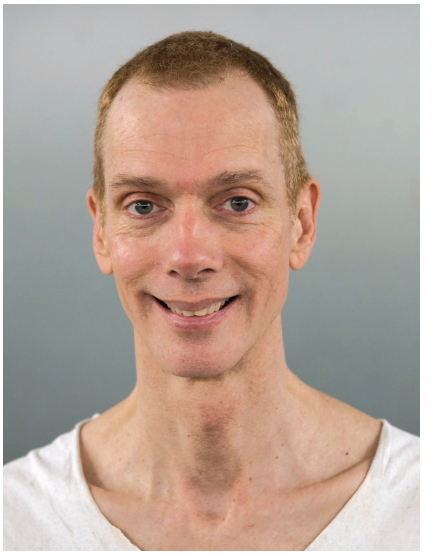
Aged Blood alcohol paint was added into the wounds, followed by PPI's "**Love Shine**" (named for Swedish artist, Love Larson) to make the wounds permanently wet. KY and blood could also be used for this. I also added a bit of bile alcohol color around the mouth for that peas soup vomit aftermath touch. That came from the European Body Art bruise kit.

Next the clip-on bangs (acquired for $7 off Amazon) were attached. Then, wearing rubber gloves, Lily massaged in some brown (#23) Roux Fanci-Full color mousse to darken her hair and blend the synthetic bangs into her hair. It also added textures and a damp feel.

On the next page is the final result. Tooth stain and Mouth FX were added into the mouth, and I lit the bedroom set to have that very cold feeling depicted in the film.

FRAN, JOHN,
HENRY AND
EDWARD

THE DIRECTOR



Doug Jones

This “likeness” makeup by **Kato DeStefan** is inspired by director John Waters and applied to one of the most celebrated Actor/Creature performers, **Doug Jones** (Abe Sapien of Hellboy, Shape of Water).

The makeup consists of a single large face piece. Originally, it was planned as a silicone piece, but eventually it was run in gelatin. As far as translucency goes, gelatin and silicone are nearly identical, and paint similarly.

Top right- Kato flattens the brows with Telesis 5. Below that, he test fits the prosthetic.

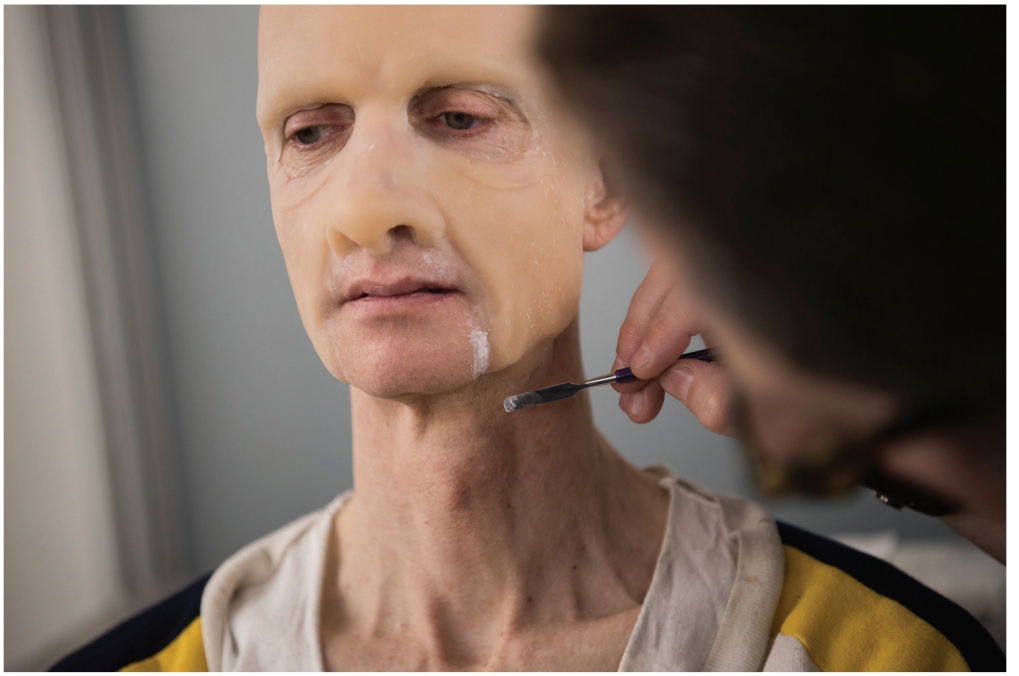
Once the placement was determined, Kato begins tacking down first the nose, then the center of the forehead. From there the entire forehead will be glued down, working from that center anchor, out towards the edges.

Like silicone of any thickness, gelatin is equally heavy. So, the getting the forehead secured was the best choice to support the weight of the rest of the piece during the gluing process.

The lower nose area was glued next. Much of what follows has been explained several times through the course of the book series. Lifting, gluing, working towards the edges.

It's all basic operating procedure to you all by now.

To the right, Kato lifts the large right cheek section and glues little by little from the eye bag area down to the lower area of the cheek piece.



Top left- With both cheeks now glued in place, Kato begins gluing dow the eye edges.

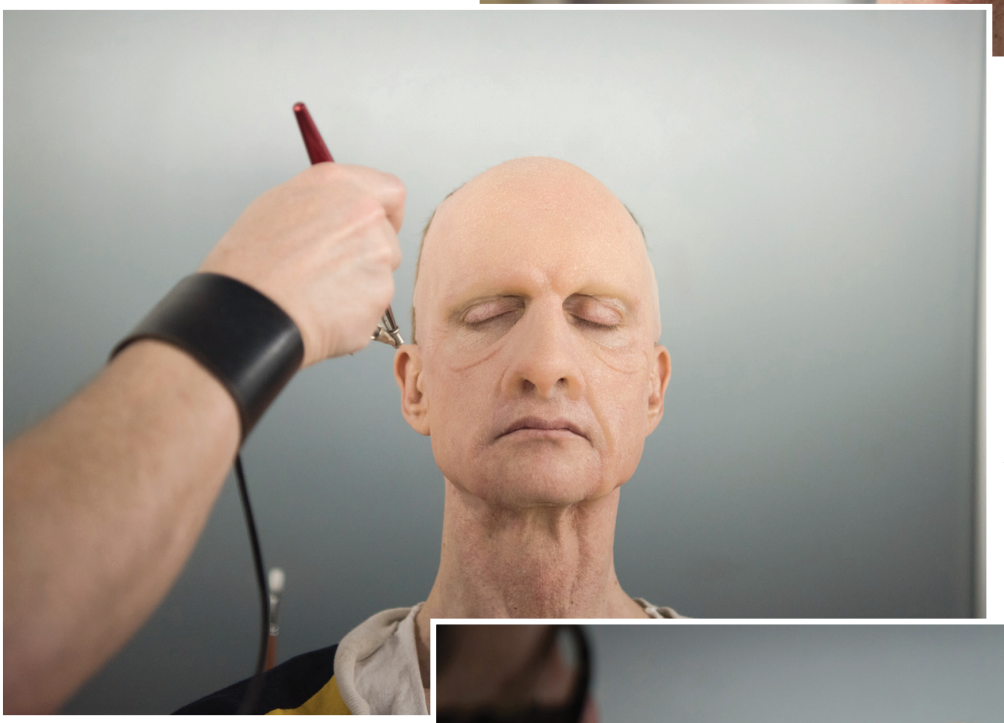
Top right- using witch hazel, Kato begins to dissolve the edges of the lower cheek area.

Center left- Bondo (thickened Pros-Aide) is spatulated over this edge to help blend it a bit more and seal the edge down in an area that can come loose from movement.

Bottom left- Edges around the eyes are blended with witch hazel on a cotton swab as well. Cotton swabs are great for this technique as the edge as a bit of pressure and rolling motion can be used to not only melt the edge, but also slightly wear it away with abrasion.

Once all the edges were dissolved, a bit of bondo was applied to all the edges to help the blending and to seal the them down securely.

Painting begins with a light mauve color of Skin Illustrator to pink the piece up a bit, adding warm reddish undertones to the skin. Doug naturally has pink in the areas of his nose and cheek, so this helps tie the appliance into his skin. The paint is applied with a Bdellium Medium Stipple brush. Stippling this color on adds texture and breaks up how even the gelatin's color is.



Next, an airbrush was used to lightly spatter an overall pinky, fleshy tone.

This was followed by a spatter of both a darker flesh tone, and a lighter flesh tone. Again, to break up the smoothness of the gelatin's color, and to provide more of a skin texture effect.

With the overall paint scheme achieved, the next step is to add the lace eyebrows.

Telesis adhesive applied with an acrylic fiber glue brush, to glue the eyebrows into place.

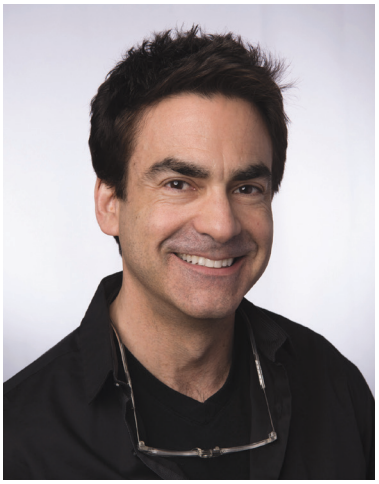
Top left- the brows are down and the wig is being positioned.

Top right- the lace is being glued down, again with Telesis.

The director's famous pencil-thin mustache has been added and final details are added to complete the makeup.

Likeness makeups are always sort of a balance. Some of the actor's own features and nuances should remain while embodying the look of the character, as to recognize who it's supposed to be. Gary Oldman in The Darkest Hour was not a 100% likeness of Winston Churchill, as it allowed some of Gary to show through.

Having a wonderful performer like Doug Jones in the makeup definitely brings the character to life. I'm grateful to Kato and Doug, both, for having me include this fun makeup in the book.



Artist/Model- Rod Maxwell

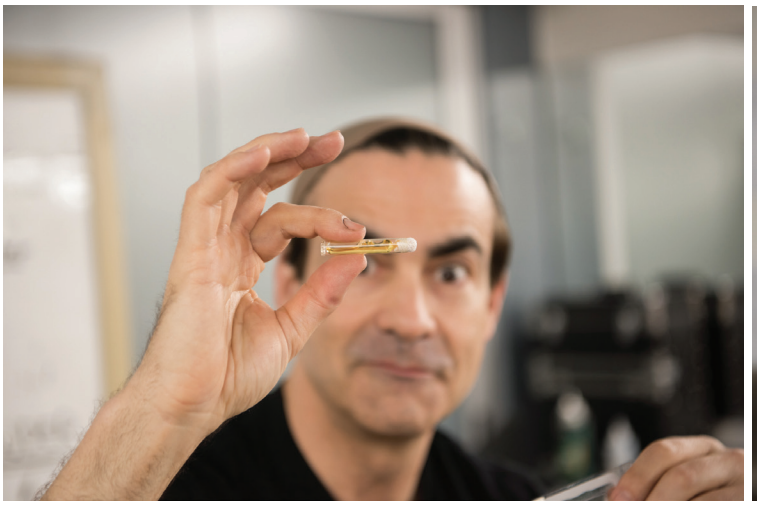
FRAN

My friend, **Rod Maxwell** first created Fran for a film that he wrote, directed, and created prosthetic makeups for, as well as played all 26 characters in the film. It's called "The Wishing Well."

On the far left, you can see the unpainted single full-face and neck prosthetic. Additonally, there are ears, a bald cap, a fat suit, and a wig.

Rod pre-painted the foam piece with a combination of MEL PAX and colors from his signature Skin Illustrator "Rescue Palette."

Creating discolorations and age spots, he painted it to nearly 100% finished. Since he is applying this makeup to himself, he wanted to have it as close to finished painted as possible. So, at the end, all he had to do was a little eyebrows and lipstick.



Rod first used spirit gum to flatten down and protect his eyebrows. He'll be using Pros-Aide to glue on his one-piece foam appliance, and Pros-Aide doesn't easily come out of hair. The spirit gum nails down the eyebrow hairs and coats them so that any Pros-Aide will come out easier from the brows.

Rod also applied a wig cap to help flatten down his thick hair, before applying a bald cap. Self-applying a bald cap is a very difficult thing to do. So, the wig cap just helped to manage his hair a little, without adding gafquat or some other product. For this makeup, he used a BGE latex cap and cut out the ears before gluing it all down. None of the edges of the cap mattered at all for this particular makeup, as they will all be covered with the prosthetic, as well as the wig.

Once the cap is secure, Rod applied each of the foam latex ears with Pros-Aide. The ears completely covered Rod's own ears. There were no edges that needed blending inside of the ear. The front edge of the ears were covered by the large face piece, so no blending needed there either.

With the cap and ears in place, it's time to start applying the large face piece.

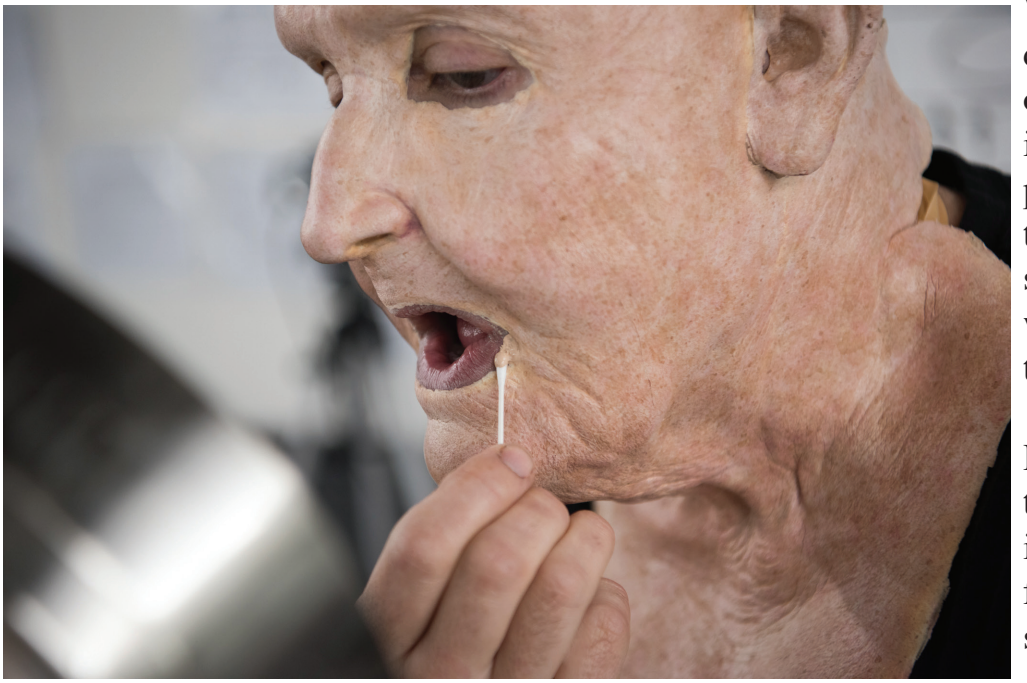
With any prosthetic, the entire inside surface needeeds to be glued down 100%, so that it moves completely with the actor's expressions. This task becomes more difficult with such a large single appliance. Especially, when it's self-applied.

It's customary to glue the center of the piece and work towards the edges. But this is how Rod did it- Pros-Aide was applied with a sponge, first all over the face. Then as the glue was drying, he placed the appliance properly and secured the entire nose. Then working outwards he pressed down around the eyes and forehead. Then he moved down around the mouth and jawline. Finally, the neck area was secured. All edges were left loose, so he could take his time to secure them more accurately.

Rod is now pretty much completely covered in foam latex, and not at all recognizable as himself. The end result of this makeup is so much fun, because it's a pretty perfect disguise makeup.

Now, having a large amount of the mask secured, Rod could then concentrate on putting all the edges down. First the forehead edges, followed by the sides of the face where it overlaps the front edge of the ears.

Next, Rod applied Pros-Aide arount the eye area with a small cotton swab and pressed the edges around the eyes down with a lightly powdered puff. If any edges of this makeup were to show, it would be around the eyes and mouth. So, extra care was used to make sure these edges were down and blended well. This becomes super important around the mouth where expressions and talking tend to loosen the lips and corners of the mouth in particular.



With the eye and mouth edges down, Rod now applies a layer of MEL PAX that he mixed in the same color as the pre-painted prosthetic. This will tie everything together as one seamless piece, and this is where the makeup portion of this demo begins.

He applied the PAX with a cotton swab. PAX, and Pros-Aide in general are hard to remove from brushes. So, the cotton swab is a great as a single-use

alternative. First applied around the lip edges, then around the eye edges. With all the edges covered with PAX, Rod begins the “beauty makeup.” First, he makes sure that the skin color goes all the way up to the lower lashes. Then he adds a little blush color in the natural blush area.

The eyebrows were simply drawn on with a brown eyebrow pencil. The makeup was created to look like this was something done by an older lady on herself, not a professionally applied beauty makeup. This added to the realism of the character.

Lipstick was applied next. The color was something Rod chose that he believed this woman would apply to herself, and to go with the costume.

The very loosely styled wig was applied, and lastly the contact lenses to complete the look from the neck up.

The lenses by Kevin Carter of 9mmsfx.com were added to age down the eyes. Often, a little thing like adding a contact lens helps the disguise to be more convincing. An 80-something year old woman would not have the same eyes as a much younger person.

Now to finish the look, Rod put on a custom-made fat suit, complete with rolls and sagging flesh. The photo on the left show part of the process. He sculpted on his body cast in WED clay, and molded in a ton of plaster bandage with wood slats for support. The suit was run in polyfoam and covered with black fabric. Polyurethane foam can be an irritant to the skin, and Rod is allergic to it. The cloth covering ads a layer of protection for him, and straps were sown to it, so it's easy to put on and adjust.

This goes under the costume to alter the shape of the body. This type of under garment also changes the way the actor will move and perform. It adds a little weight to the front which naturally makes an actor lean forward and more hunched-over.

This character truly came to life once he got into the costume. The housecoat and sweater were perfect, and that amazing lampshade hat totally nails the look!

Rod also customized a walker with rear view mirrors and a bicycle bell. Now Fran is ready for a day on the town! Hand appliances were originally used, just not in this demo.

When we took her out on the street to the bus stop, no one gave her a second look. The disguise fooled everyone! See more of his work on Instagram @rodmaxwell

Model- Ross Tallent

HENRY AND EDWARD

Henry and Edward refers, of course, to Henry Jekyll and Edward Hyde. This 2 part makeup is truly 2 separate makeups created and applied by Oscar Winner **Kevin Haney**, and assisted by **Marty Stamis**.

We shot both makeups one after the other on the same day. Being that the first makeup was mainly a nose and teeth, the cleanup was fast and easy to ready him for the 2nd, more complicated makeup.

The first makeup applied to fx artist, **Ross Tallent**, was a more realistic makeup just to change a few features. Namely, his teeth, nose, flattening his ears, and changing his hair style.

Kevin made a subtle dental appliance to straighten the line of the model's teeth. It just clipped into place. Even though it's not a big change, when the makeup is completed, the whole thing just works!

The nose piece is silicone (Platsil Gel 10) encapsulated with Water Melon. Water Melon is an acrylic liquid that can be used to make bald caps, and can be foamed to make 3D prosthetics too. Unlike most bald cap plastics, like Baldiez and Super Baldiez, Water Melon doesn't have a strong smell. Water Melon made for a nice, easily painted skin, and the edge dissolved easily with alcohol.

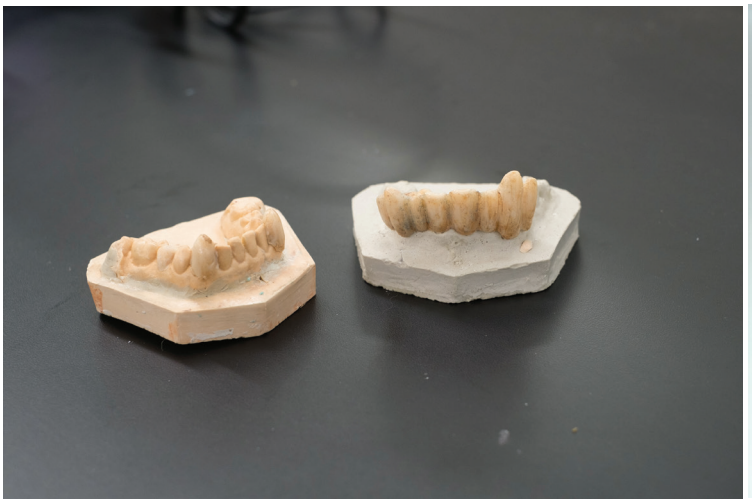
The nose was pre-painted with Telesis on the inside, and also on the skin before placing properly. Once secured, Kevin used alcohol on a cotton swab to melt the edges into the skin.

Kevin tinted the silicone in the casting process to come pretty close to the model's skin tone. So, painting would be only minimal.

A warm pinkish mix of Skin Illustrator was airbrushed on to further tie it into the model's skin. Vein tone was then added with a stipple brush. No other painting was required.

Pros-Aide was applied to the back of the ears and allowed to dry. Pros-Aide is a great contact adhesive and is strong when aaplied to 2 areas, all-oed to dry and then pressed together. This method was used to pin the ears back, flat-tening them to the head. This is another wonderful little trick to alter the model's ap-pearance.

His hair was styled and pho-tos were taken of the com-pleted Dr. Jekyll makeup. All subtle, but very effective techniques.



Once we photographed the Dr. Jekyll portion of these makeups, Ross was cleaned up and readied for Mr. Hyde.

Pictured above are the Mr. Hyde Teeth. The lower are just the canines, and the upper a much larger appliance. Because the upper teeth push out the model's upper lip, the teeth must be worn during the application, so the lip piece won't change shape later.

To start this makeup, Kevin flattens down and protects the eyebrows with Telesis Silicone Adhesive. This is done for multiple reasons. Ross has thick, dark eyebrows. The appliance needs to be glued securely over the brows, and because the appliances are translucent, Kevin needs to block the natural brow cover with PAX. The telesis allows the PAX to come out of the brows easier.

So, once flattened with Telesis, Kevin stipples a color of MEL PAX that more closely simulates the model's skin. When the translucent appliance is added over this, you won't be able to see the brows through the appliance.

Next, a trick right out of Dick Smith's Do It Yourself Monster Makeup Handbook to alter the lower lid. Kevin used paper medical tape to pull the lower eyelids down, making them appear more bulged out. He then PAXed over the tape as well.

The first appliance to be added is the chin. This order was determined because the nose and upper lip appliance overlaps the chin on the outside corners of the mouth. Telesis was used to glue on all the appliances.

Above right: Kevin trims up the edges a bit on the next piece to be applied, so that the edges stay away from the inside corners of the eyes. The nose/upper lip piece was then positioned and applied with Telesis.

Since the cheek pieces were made to over lap the 2 previous appliances, they were next in line to be applied.

First, the right cheek was positioned and glued, followed by the left cheek. With the cheek tape PAXed over, there is no way to see it through the appliance.

On the right, you can see the right cheek is completely glued down and blended off, and the left cheek is being applied.

Once it's all glued, Kevin uses alcohol on a cotton swab to begin melting the thin Water Melon edges into the skin. This is done on every visible edge on the 4 pieces that have been applied so far.

To the left, you can see the back edge on the cheek totally melting into the skin.

Honestly, until I witnessed this makeup, I had never heard of anyone encapsulating silicone appliances in Water Melon. But, I can see why he used it. It blends really, really well.

The last piece to go on is the forehead piece. It overlaps the bridge of the nose, and the upper edges on the cheek pieces.

It needs to be positioned carefully, as that upper edge literally go all the way to the hairline. If it sits too high, it cannot be realistically blended into the hairline.

Top left: Kevin finishes gluing the forehead in place.

With all the appliances glued on, the painting begins. The first color applied was a green tone. This gave the makeup an overall swarthy olive tone. This was applied with a stipple brush.

Kevin's painting technique layers what appears to be undertones first. The next color was purple. Also applied with a stipple brush around the eye areas and on the lips.

At first glance, this may look a little haphazard, but believe me, in the finished makeup everything goes together very organically and appears very natural (for a monster makeup).

Next, a much more reddish purple is applied under and around the eyes and nostrils, and a little on the cheeks.

The top left image shows Kevin using an airbrush with a blue tone. (You can tell from the overspray on the paper towel around the collar) This will simulate a strong beard shadow. The pressure on the airbrush is pretty low to create a more spattered effect to look like hair dots a beard shadow is made up of.

The top right image shows the finished paint job.

Next, Kevin applies Pros-Aide Cream to the brow and mutton Chop areas. This method allows him to only apply glue once, then concentrate on applying the hair.

Kevin used straightened wool crepe to apply the mutton chops. Starting at the bottom of the feature, and working up towards the natural sideburns of the model.

This, of course, is repeated for the other cheek.

The eyebrows were added next. Because of how brows grow, it's best to start on the outside corner of the eye, and work towards the bridge of the nose.

Kevin appropriately went with brows that grew upward direction to give the character a much more diabolical look.

On the right, you can see the makeup with all the facial hair and brows added, but not trimmed.

At this point, there is no sign of Ross anywhere. He's completely disgiused under all of this.

Next, Kevin trimmed the hair a little with a Wahl trimmer. He lightly passed it over the hair just to shape it more. The length was cut with scissors. The trimmer wasn't used to cut length at all, it was just to get the hair to sit closer to the face.

A mistake I see people make often is to use way too much hair. Sparse is better!

The hair is trimmed, and now it's time for some finishing touches to the face. Kevin is not tied to one type of makeup or brand and often mixes the use of alcohol paints, creams and even powders to finish a makeup. Here, he is actually using an eyeshow palette and pressing a bit of a taupe color under the nose to take down a little of the blue beard shadow color.

The traditional Mr. Hyde look always had some sort of patchy hair on the back of the hands.

As with the face, Pros-Aide Cream was used as the adhesive on all the areas where he'll adhere the wool. He began applying below the first knuckle. Then worked his way up the fingers. Since no hair actually grows on knuckles, they were avoided.

The back of the hands were now covered in a thin fur, and like the face, Kevin used the Wahl "Peanut" trimmer to trim it all down.

Lastly, the hair on his head was messed up and made much fuller than Jekyll's.

Above, you can see the huge difference between the Jekyll and Hyde makeups.

Both are super effective looks, changing Ross into 2 distinctly different characters in one day.

This makeup definitely has aspects of past movie Hydes- John Barrymore and the Fredrick March Hyde looks are present, but is still unique in it's own look.

THE BAT GENERAL

Designed and Created by Kenny Myers

The Construction of a Complete Character

Actor- Adam Beesely

With the talents of:
Eric Koo
Joe Badiali
Dalton Kutsch
Cris Alex
Steve Imhoff
TJ Loza
Costuming -Midge Ordonez
Wig and hair pieces- Karen Asano-Myers
Contact Lenses by Cristina Patterson
Guest Artist- Christopher Gallaher

Behind the scenes process photos by Kenny Myers

Sculptures begin on a full head cast of model **Adam Beesley.** You can see the first sculpture on the top left of the previous page, the nose is quite different than that of following designs.

The tribal scarring on the right side of the face is also drastically different than the final design. This is all part of the process. Pretty much every sculpture goes through design changes from the begining to the finished completed look.

The sculpting was all handled by **Eric Koo**. You can see much of Eric's appliance sculpting work in the RBFX catalog.

The top photos on this page are the finished design, and the one to the right is where it's being cut apart to float off onto new bases, to make a multi-piece application.

Here's the breakdown of some of the sculptures on their new positives. The new positve bases are BJB 1630- a very hard and accurate 2 -part urethane molding material.

These are the finished sculptures, awaiting flashing and molding.

On the left: Eric is detailing the outside of the left fore-arm. Below: both arms, front and back, before breaking it down on to separate new postives.

Bottom left: This is the inside and out-side of the left arm sculptures on their new 1630 bases.

Center right: The backs of both hands.

Bottom right: **TJ Loza** flashes the arm sculptures, preparing them for mold-ing in BJB TC-1630.

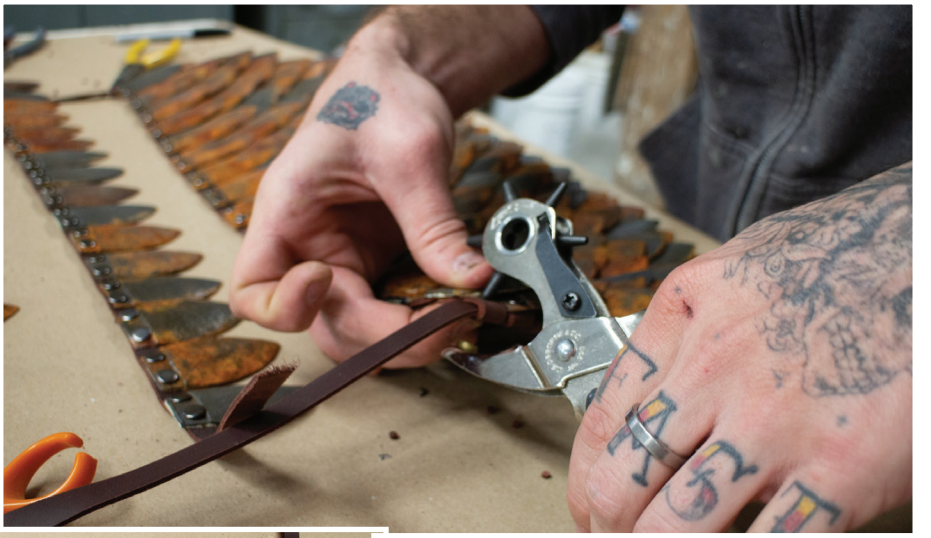
No details were spared in the creation of this character! The General's boots were constructed over an ordinary pair of men's boots, using home-made chainmail, strips of leather and tacks, as well as bone spurs. All beautifully crafted by **Dalton Kutsch**.

You may remember Dalton portrayed "The Hellbilly" from The Monstrous Makeup Manual Book 2, a makeup demo by **Christopher Gallaher.**

Above- is the breast and back armor plate sculptures, and below are the shoulder epaulets almost ready for molding. The molds were 1065 Silicone brush up molds with a plaster bandage shell.

The scales used to create the “kilt” were pieces initially purchased online, then a silicone gang molded to mass produce the large quantity needed to build the kilt. They were made from a 2 part urethane fast cast material.

The texture and rust (lets call it oxidation from being soaked in the blood of his enemies) were created with **Sophisticated Finishes** at https://www.tricoatstore.com/ there is an iron colored paint / rust paint kit.



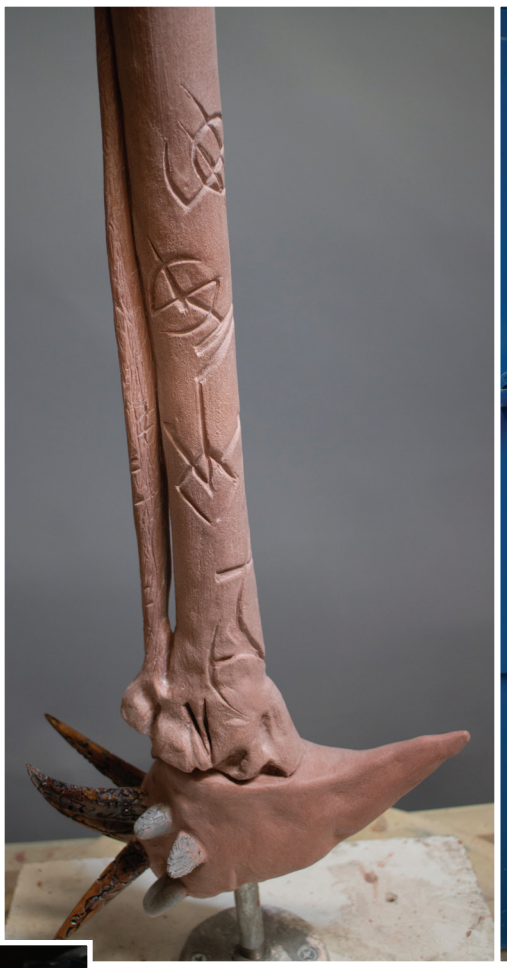
The scales were then riveted to strips of leather almost like a weft of hair for creating wigs.

Below is the kilt further into the build, nearing completion.

The breast and back plates were molded and reproduced in fiberglass to make them light weight. They were then “shopped”, (primed and sanded) before the texture paint & rust were applied.

Below, close up shots of the details of the breast plate and epaulet, painted and aged.

Everything is aged beautifully to resemble real worn metal.



The axe was made up of many techniques. As you can see, the handle was sculpted in Chavant, then molded. But the blade was a different story altogther.

The blade was initially a piece of plywood cut out with a bandsaw, then sanded into a taper like a blade. The carved-in symbols and filagree work were actually sculpted on to the plywood with an air-drying material called Aves **Magic Sculpt**. Once hardened, this "clay" can be primed and sanded. After all that work was completed, the blade was then molded with silicone and reproduced in urethane, then duplicated to have multiple copies. Then, painted and aged.

The horn for the dagger was created from an exisiting real horn that was molded, cast then reshaped. The obsidian blade was sculpted in Chavant then molded and cast. It was eventually cast out of a clear resin that was tinted black. These have the thin edge and transparency like black glass.

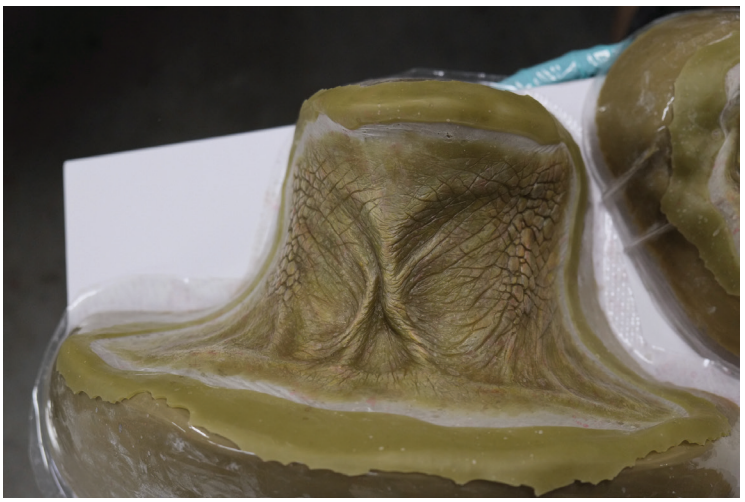
This was attached to a fast cast copy of the horn and the horn was painted and aged.

THE BAT GENERAL

Model- Adam Beesley

The Application

Below are the silicone appliances for the makeup. They were pre-painted only with Skin Illustrators. Because the silicone was tinted to the base color Kenny wanted for the creature, there was only detailing to do with the Illustrators. You can see a little bit of shading in the cracks between the scales, as well as some very light dry brushing and some delicate purple accents.



The above photos show all the face and neck pieces laid out. Kenny doesn't like to over-deaden his silicone, as it tends soften some as it warms up to the skin of the actor anyway. However, the neck and chin were deadened a little more than the rest to allow for extreme suppleness in the movement of these areas.

The chin had the beard punched after it was painted with Skin Illustrators. **Karen Asano-Myers** created the wig and lace eyebrows, and punched the chin beard. You'll see her prepping Adam's hair, getting it ready for the wig later, on the following page.

Many artists will use Gafquat to flatten the hair. Gafquat become very hard and crunchy when it dries.

Instead of Gafquat, Karen uses a 50/50 mix of Telesis 5 adhesive and thinner in a squeeze bottle to flatten the hair. Telesis does not get hard. It stays pliable and comfortable for the actor. And it's not as difficult as one might think to remove. Massage in a few applications of PPI's Super Solv Plus, then shampoo.

The metal clips you see in the hair will help anchor the wig down later, as you can pin the wig to them.

Now that the hair is prepped, Kenny brushes the same Telesis mix into the brows, then will powder them when he's done.

He also went over Adam's face with a skin prep to remove any excess oils.

The arms were applied by **Eric Koo & Joe Badiali.**

Most of this is self explanatory by now. The back of the right arm piece is positioned, tacked down with Telesis 5, then glued all the way to the edges. The edges were dissolved with Acetone as Kenny always prefers to encapsulate with Original Baldiez.

After the outside was applied and blended, the inside arm followed, as well as the back of the hand. On the following page you can see that even the arms were quite the process.

While Koo and Badiali applied the right arm, the

left was being applied by **Cris Alex and Steve Imhoff**.

There are many shots of the process here and on the next page, including details and painting the scar on the right arm.

Initially, gloves were made, but as Kenny states, they looked too “glovey”- hence multi-piece appliances instead.

Kenny and Chris Gallaher (creator of The Hellbilly, and the wonderful teeth making process in Book 2) begin applying the neck. The first of the face appliances.

The glue, thinner and acetone are close at hand, being held by the model for the easiest of access to the artists. The neck is one of the most difficult pieces to apply for a few reasons. 1st- it's like a big floppy jellyfish. It's plasticized more than most of the other pieces so it flops around while applying it. 2nd- it must be in the perfect position for the cheeks and chin to key into.

Above you can see just how thin those cap plastic edges really are.

After the neck, the ears were applied. Kenny applied one while Chris applied the other.

The closeup shot on the left shows just how beautifully the edges diappear into the model's skin.

Ears can be difficult! Not only all the contours of the ear- but also the ears have to match. If one is tilted slightly more than the other, it throws it off and one looks higher than the other.

To not disturb the eye makeup later, the lenses were inserted now. 2 different sets of lenses were painted for this character.

The lenses were painted by **Cristina Patterson** of **Eye Ink FX**. The ones you see on the previous page were the ones used in the final makeup. design. The ones on the right, although

also super cool, were not used.

Next, while Kenny and Chris apply the chin, The back of the neck pieces were applied by Eric Koo and Steve Imhoff.

The chin is lined up, and matched to the scales on the neck, nailed down and blended off.

While the chin was being applied, I went into the other room where Karen was doing some last minute work on the wig. Because of the amount of time it takes to make a wig completely from scratch, Karen used a **John Blake wig**, Dyed it, re-fronted it and tied a new hairline. She also added braids and wefts to bulk it up.

Karen also made lace eyebrows for this makeup. You'll see them being applied later in the makeup process.

To the right, you can see Karen adding some little leather hair-tie details to the wig.

Below, Steve is finishing the

back of the neck piece while Kenny and Chris are finishing applying and blending the nose. The cheeks not only key into the neck, but also the chin and nose/upper lip piece. There are lines and scales all over this character and the pieces absolutely must line up correctly, or it's possible that the whole thing will look pieced together, and not like continuous features.

This closeup reveals the nose/upper lip piece in place. Kenny begins dissolving the edge, while the back of neck piece is still being worked on.

In a recent conversation with Kenny, he mentioned how he really liked the idea of playing with nose shapes, and how much altering

the nose changes the whole face. I believe that effect was truly accomplished here. If this makeup was basically just the nose piece, the actor will still be completely unrecognizable.

To the left, we see the front and back neck pieces being blended together. Once the edge is blended and painted, the join will be invisible.

On the right, Chris test fits where the cheek will join to the rest of the appliances, while Eric surveys his work on the back of the neck.

Kenny and Chris place both cheeks at the same time to make certain everything lines up correctly.

Below, you can see how beautifully the edges are being blended into one another, and into the skin of the actor. This is where the whole makeup really starts to take shape.

The above images show the steps of applying the forehead piece. This piece is larger than it appears in the final makeup, as it really covers over halfway to the back of the head. This allowed for the the hairline of the wig to be moved back and forth some while maintaining the texture where ever the hairline was finally placed. Altering a hairline is another way of subtley changing a character's look, especially where a possible age makeup might be concerned.

Top left- placement of the piece. Top right- gluing from the center to the sides. Bottom image- the piece is down and the edges over the eyes being laid.

To the left, The artists stipple a touch of Beta Bond over the edges to seal them down. Even though the edges are laid and blended beautifully, this added measure will keep the edges down in areas of greater expression- namely the eyes and mouth.

The Beta Bond will be powdered very lightly to remove any tack.

The image on the right shows the painting has begun. Kenny mixed Skin Illustrators to match the base color of the silicone for the initial color around the eyes and mouth. Then a darker shade is added to the lips.

To the left, the initial painting steps are underway, and it's starting to look like one cohesive piece, rather than several interconnected pieces.

Because these appliances were pre-painted to almost completion, the painting will now be minimal.

The darker shade of Skin Illustrator previously used to deepen the lines between the scales in the pre-paint is now being used to connect the lines of the scales between all the appliances, as well as to draw in the lines under the eyes. This will help to make everything appear more seamless. You can see where the cheekbone meets the forhead

appliance the illusion of continuity is already there.

To the left, black eyeliner is being applied.

Below, the teeth on their bases, and applied.

Top left- checking placement of the lace eyebrows. You can see the brow on the right is a little high compared to the finished makeup.

Top right- Once the placement was determined, the brows were glued down with **Telesis Spirits**, PPI's matte spirit gum.

Left image- Karen works out the placement of the hairline for the wig, while Kenny slightly alters the angle of the brow.

You can see in front of the ear, the wig lace hasn't yet been fully trimmed.

With the wig properly placed, Karen secured the wig to the hair clips shown previously. Then, begins tacking down the lace edge with Telesis Spirits.

Finally, with all the hairpieces in place, the lenses and teeth in, and all the little details taken care of, the makeup is complete!

Now to add all the costume pieces and props for the photo shoot!

The breast and back plates awaiting to be worn. You can see that a little PPI Fleet Street Blood was added for “blood of his enemies” over the paint detailing. Also, leather strips were added to allow the plates to be tied in place on Adam later.

Some of these following images were taken the day of the makeup for this book. Some were taken at a previous test makeup/fitting earlier on.

The image below show Dalton working on finishing up the boots. This image was taken before the day we shot the makeup for the

book, along with the following images where he’s doing some final details on the leather work for the kilt.

The image on the right, taken previous to the book makeup day, shows only one arm applied. The wig isn't finished with the styling either. Having a fitting/ test makeup day prior to shooting the step-by-step and finished of the makeup allows for course corrections, and a more polished look on the final day.

First, Adam was helped into the pants, boots and tunic. Then the kilt was placed. This went on over the shoulders as it needed to be held up with straps. The shoulder straps were covered with chainmail to hide them once the breast and back plates were added. Everyone pitched in when it came to placing the costume. Adam literally was strapped and tied into every piece. The following page show more costuming steps, and finally the finished character with armor and props.

Proper Removal of Makeup and Adhesives

Most types of makeup, such as creams, Rubber mask greasepaint, and alcohol colors, can be removed very easily with **Isopropyl Myristate or PPI's Super Solv**. These removers are inexpensive and can be applied with cotton balls, swabs or pads, a powder puff or your fingers. Of these applicators, the least irritating to the skin is, honestly, your fingers. Cotton balls, cotton pads and powder puff, with too much rubbing can eventually be abrasive. It's always nice to follow a removal with hot, wet towels to steam the face like barbers used to do after a shave.

Stretch and Stipple:

Latex Stipple is best when steamed off. If you're doing it on yourself, I recommend a hot shower with lots of soap and hot water. Eventually, it will all soften and practically fall off the skin. But if you're using it on someone else, I find massaging in a liberal amount of **Leonard Engelman's Taut Cleanser** for a few minutes and steaming the face wrapped in hot, wet towels. Alternate the cleanser with the hot towels 3 times. Hot water and soap works well too. It'll come right off.

If you're using a non-latex stipple formula such as PPI's Green Marble Selr Concentrate and Attagel, or another like Bluebird's Ager, lots of myristate massaged in with the fingers (it'll feel like a facial) and hot towels, again alternated, will take it all off like it was never there.

Adhesives:

Many adhesives we use today for applying bald caps, facial hair, and prosthetics are strong enough to tear the skin. So, we never allow the actor to do the "Mission Impossible" removal like they do in the movies. Pulling anything off this skin like that without proper adhesive removers will at the very least be irritating, and can easily take a layer of skin off with it.

Spirit Gum it most easily removed with **99% alcohol**. If it's for a hand-laid beard or a lace piece, I will generally shield the actor's eyes and nose, and spritz some alcohol into the hairpiece or feature. Gently massage it in with my fingers for a few seconds. That will loosen the hair or lace piece enough to remove it. Then I will follow with **Mysristate or PPI's Super Solv** to take off the rest.

Telesis Adhesive or other Silicone Adhesives is best removed with **Super Solv**. Apply it liberally, and let the remover do the work. As I mentioned before, the remover can be applied with cotton balls, pads or a powder puff too.

When you're **removing a prosthetic**, use a larger brush to work the remover under the edge, and then CAREFULLY lift away as you work the remover farther and farther under the piece until it is all lifted off. Once the piece is off, apply more **Super Solv (or Super Solv Plus)** all over the area to get off the remnants of glue and paint. Repeat as much as necessary.

To pamper your actor (they'll love you for it) follow with a hot towel to steam the face. It's common to have a towel warmer in your makeup trailer, to keep wet towels hot for the actor's faces. Follow an application or two of hot towels with a light moisturizer and send them on their way.

Pros-Aide is notoriously difficult to remove. Pros-Aide makes a remover, but I can't get past the smell. That might be fine for hands or arms, or other parts of the body. But, on the face, the smell is too much. Some makeup artists swear by **244 Fluid** to remove Pros-Aide. Try it for yourself. I think it works fine to lift Pros-Aide Transfers, but I'm not 100% sold using it as an over all remover. I tend to use Super Solv for this, and it works well.

PAX Paint is also difficult to remove. I mean, it's made with Pros-Aide. Super Solv works. Alcohol works but the fumes are too much, and you shouldn't use it around the eyes. For me, it's **Super Solv**. If it's being particularly stubborn (and as a last resort) I will mix 99% alcohol with Isopropyl Myristate and apply it with a powder puff, rubbing in a small circular pattern. Pressing too much can be abrasive, so be patient and gentle.

Artificial Blood is easily removed with soap and water if it's a corn syrup based blood, or methocel blood. Most removers including alcohol, myristate and Super Solv do not easily remove corn syrup blood. In fact, they make the syrup into a hard mass that's difficult to penetrate. So, if you're using a lot of blood over a prosthetic, you must take the blood off with hot water first, then use whatever remover is appropriate to take off the adhesive you applied the prosthetic with.

Key Points to removals:

DO NOT LET THE ACTORS DO IT THEMSELVES!

Make the actor comfortable and be patient, be careful, be gentle.

Use the proper remover for each type of product.

Be in a ventilated area.

Remove all traces of paint and adhesive.

Once everything is off, wrap the face or area with hot towels. Apply at least once, maybe 2-3 times. They're soothing and the actors love it. For some actors, it's a happy ending to their long day.

Apply a light moisturizer.

Send the actor home with a small bottle of the proper remover, just in case something was missed.

Safety Considerations by Dr Kraig Sturtz

Disclaimer: This chapter is for informational purposes only and is not to be considered a guide to diagnose or treat any medical condition. Any inquiries as to the diagnosis or treatment of any medical condition should be referred to an appropriately trained and licensed medical professional.

The fact that you have purchased this text is an indication of your desire to learn proper materials and methods from industry professionals. Although not a substitution for in-person, professional training from an accredited program, it is a worthy place to start. As make-up effects artists we work with a wide variety of chemical compounds and materials that can impact not only on our health and well-being, but that of others. It is our responsibility to become familiar with those compounds and to how to handle and apply those materials in a safe and responsible matter.

Our exposure to these chemical compounds starts in our workshops where we perform our lifecasts, sculpting, mold making and prosthetic appliance production. The best way to familiarize yourself with the nuances of the materials you will be using is to review the **Safety Data Sheets** or SDS (formerly known as Material Safety Data Sheets). The SDS provides you with a wealth of information as to how to safely work with, store, and the potential hazards of the compound with which you are working. Here you will find the personal protective measures (such as organic vapor respirators, ventilation, gloves, eye protection and protective clothing) that are needed when working with a particular compound as well as first aid measures if needed.

Working safely to create make-up appliances is simply the first step. Making sure those appliances can be applied safely to our models/actors is the next step. Be it liquid latex, foam latex, Pros-Aide transfers, gelatin or silicone, we choose our materials with specific purpose and function in mind. There is no one perfect material as each has its benefits and draw-backs under varying situations.

Safe application begins with the equipment you are using and that it has been appropriately cleaned/disinfected before daily use using an appropriate brush cleaner. When working around mucous membranes or eyes, disposable “one time” applicators (e.g.- mascara wands, eyeshadow pads, lipstick brushes) are highly recommended. Bouncing from actor to actor ***utilizing the same brushes without proper interval cleaning/disinfecting procedures between people is simply unacceptable and unprofessional.*** Wearing disposable gloves during the application/removal process not only looks professional and keeps your hands clean but also prevents repeated chemical exposure through time.

When applying various compounds (adhesives, adhesive thinners, removers) always allocate the amount needed for use into a separate disposable container (like a graduated plastic medicine cup). Never return unused chemicals to your original containers as you are inviting bacterial contamination.

Although popular among novices on social media, the direct application of glass, firm objects, or metallic objects (knives, scissors and soda cans) as prosthetic devices is an invitation for disaster. If a particular look using these objects is desired there are soft substitutes that can be produced out of alternate materials.

The use, fitting, and insertion of contact lenses absolutely must be limited to appropriately trained and licensed medical professionals, no exceptions. Damaging an actors eyes is something you won't want to have to live with.

Before any application begins, starting with a few simple questions to your model/actor could prevent a lot of problems later. Consider making the following simple inquiries, "Are you allergic or sensitive to anything?", "Have you ever had a reaction to any make-up products, make-up adhesive, bandages or tapes?", and "Are you allergic to latex?" Depending on their response, you may need to reevaluate the kinds of materials you were contemplating using. People with food sensitivities to bananas, avocados, certain nuts and vegetables could have cross sensitivity to latex containing products. If a person states they have an allergy or sensitivity it is helpful to know what happens when they were exposed to that presumed compound. Sometimes, what is interpreted as an allergic reaction, is a localized irritant reaction, not a true allergic reaction. Localized redness at the point of application of a make-up product is most likely not an allergic reaction but rather a localized irritant phenomenon. If, on the other hand, a person states that within moments of being exposed to a particular compound they developed hives, swollen lips, swollen soft tissues around the eyes and had difficulty breathing requiring medical attention, that is a completely different situation and represents a true allergic reaction (systemic anaphylaxis).

For people with known allergies, they are typically aware of what might trigger a reaction. If the allergy is severe enough they may even carry life-saving medications with them in case of an accidental exposure. Having a full blown allergic reaction unfold before your eyes is an unnerving event and requires seeking immediate medical attention. The object here is not to get into that situation by asking the right questions in advance and subsequently choosing the right make-up materials.

This brings us to the concept of "patch testing." One must be proactive and think ahead if patch testing is needed as this cannot take place the day of a shoot, but rather several days to weeks before. Many make-up products contain proprietary ingredients which means determining which chemical compound is creating an issue can be difficult. Fortunately, with patch testing there is an ability to screen the materials you plan on using and look for any reactions. Patch testing involves topically applying small amounts of the makeup materials, typically to the inner elbow/forearm and checking for any immediate or delayed reaction. When doing this, utilize every component you plan to use on your model from cleaning astringent, barrier cream/spray, adhesive, a small sample of appliance material, paint system and sealer. When it comes time to remove these components use the same removal agents you plan to use during production. If any immediate redness/hives/swelling is noted remove all compounds applied immediately.

If no immediate reaction is seen for 30-60 minutes the application site can then be reassessed in 24-48 hours looking for a delayed reaction. Supply your model/actor with appropriate make-up remover in the event they believe they are having a delayed reaction. Taking a photo of any potential reaction for additional evaluation by a medical professional is also something to consider. If any reaction occurs it may be necessary to have the person medically evaluated prior to proceeding further.

If there are known sensitivity issues, material substitutions could be one way to work around the problem. For example, substituting one adhesive for another might eliminate the sensitivity. If working with encapsulated prosthetics changing the encapsulating compound (from one with an acetone solvent to one with an alcohol solvent) could eliminate the problem.

If the person has a true latex allergy and foam latex cannot be used, finding a suitable substitution can be problematic. Foam latex is light, breathable and very flexible. Substituting materials like silicone or gelatin for a large bulky prosthetic could add far too much weight. Foamed gelatin or foamed silicone could be a possible substitute depending on the size of the appliance. Another consideration could be a cold polyurethane foam but this would need to be cured completely prior to application and the neither the movement qualities nor the ability to blend edges would compare to a foam latex appliance so that substitution might work for a stage production but not for high definition camera work. Skinning an appliance in silicone and backing with lightweight soft polyurethane foam could also be considered utilizing techniques similar to making an oversized cowl. Substituting gelatin for silicone is a possibility and I have recently heard of people encapsulating their gelatin appliances for better edge blending and durability.

Just because a person didn't react initially to the materials you are using means that you are completely home free as a person can become sensitized to different components over time. If you are involved with applying special effects make-up to the same person on a repeated basis it is important to ask if that individual is having any problems with that make-up on a daily basis. Not only will you learn if an appliance is technically performing as expected, you could pick up on an early sensitization phenomenon. If you are using a product that may temporarily discolor the skin it is important to inform your actor of that possibility and instruct them not to vigorously wash their skin repeatedly as to exfoliate their skin to the point where future make-up applications may be uncomfortably difficult to impossible. Proper removal is paramount!

When removing a prosthetic that was applied using professional grade make-up adhesives, there can be localized redness at the site of application, this is often seen. The trick here is to not only use the right remover for the adhesive system you are using but to use ample amounts of remover and give it plenty of time to soften the adhesive before removing the appliance. Providing the model or actor a small amount of make-up remover to take with them is also a nice courtesy in case they discover a spot that was missed during removal. In cases where an actor will have the same make-up applied repeatedly day after day, a non-exfoliating non-scented moisturizer application after make-up removal may be in order.

The bottom line is that you are ultimately responsible for your safety as well as your actor's safety during the make-up process. Most of what has been presented here is common sense advice. If at some time you assess something you are doing and you question yourself, *"Is this a safe way to do this?"* -chances are it isn't.

Get into good safety habits early as you learn this craft and reinforce those behaviors from workshop to application to removal/cleanup and you will be well on your way to becoming a professional.

Photoshop as a Design Tool

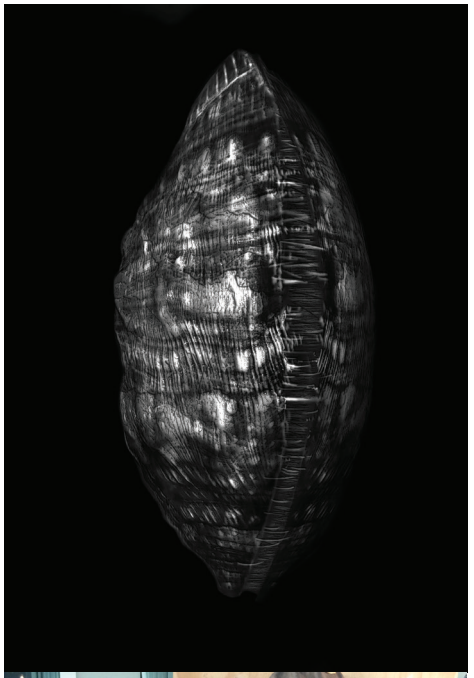
Often as FX Artists, we are called upon to design something from another planet or environment. How to present these designs to production without spending too much time to land the job, is an issue. Digital design programs like **Adobe Photoshop** and **ZBrush** are great time savers. Where a sculpture (maquette) or original piece of traditional 2-D art can take days or even weeks to complete, doing it in the computer can take only a fraction of time to present a quite finished piece.

I occasionally teach Photoshop at Cinema Makeup School in Los Angeles. But, it is a very step-by-step process in a week long class, with a very specific set of assignments. It's totally hands on, and nearly impossible to put into an easy to follow book form. I only mention it here as a possibility when you need to design something quickly that is polished and presentable, in just a few hours.

The cute little crab monster photo, is built on top of a person, for body and head proportions, and contains elements from a half-dozen different crabs. The eyes, mouth, claws, and sections of the head and body are all separate layers, pasted on and warped into shape. They are also color corrected so they all look like they are from one cohesive creature.

After everything is the right size, shape and color, the atmosphere was created. A coral reef and water, plus silt foating in the water create a more realistic atmosphere for the creature to be presented in. Each element is a separate layer (17 layers in all) until finalized, then it can be flattened into one layer.

The great part of creating in photoshop is it's reasonably easy to make changes to a photo, than it is an actual sculpture. Say your director wants to see it a different color, or maybe the body more narrow, these changes could take under an hour. With a sculpture, it's not as easy or fast.



For the film **Assimilate** (a re-telling of Invasion of the Body Snatchers), the new pods needed to be created. I chose a seashell feel, crossed with a Venus Flytrap. This was designed in Photoshop and presented to the director for approval before the sculpture began. During sculpting, a base was added so it could stand vertically.

The center left photo shows the WED clay sculpture in progress. Only one side of the pod was sculpted by **Rob Seal** and **Wen Zheng**, then molded, and 2 pieces run out of the Ultracal mold. The whole thing was run in a self-skinning polyurethan foam from Smooth-On. The "teeth" were made of the same material.

The bottom left shows the simple paint job. It was coated with a flexible, clear Smooth-On urethane gloss. The bottom photo shows the finished piece before it was shipped out, and dressed on set.

Another way to use Photoshop is for makeup design. The following photos show a progression from current age to about 40 years later. The 4 images took me a total of around 2 hours to do. As you can see, Photoshop can be a great way to design a makeup, realistically.

In the top left photo, I slightly youthened the face and added a little makeup. Just a little.

The top right image is a no makeup look, and a little highlight and shadow aging. Adding a little bit of eye bags and lightly shaded the neck anatomy. I also gave a little jowly look by shading around that area. Only highlight and shading was used for very subtle effect.

The middle left image I used a magic tool in Photoshop called **"Liquify"** that allows you to basically resculpt the face. Using this tool, I made the eyes a little smaller, the nose a little wider, and actually pulled the jowls down. I also pulled the little bit of earlobes that were there down some. Then more highlight and shadow.

Finally, in the middle right photo, I did a lot of cutting and pasting from about 6 different elderly people's images. A new nose, 3 different upper and lower eyelids on each side, 2 different foreheads, upper lip, lower lip chin and 2 different necks were all cut and pasted, and warped to fit Jojo's face. *Oh, and I added an outfit that my wife wouldn't be caught dead in*.

I liquified the face a bit wider to add weight, and shrunk the eyes a tiny bit too. A little more highlight and shadow, and gray hairs were added too.

The bottom 2 images are of FX Artist, **Ian Lome**. I did this demo for my Cinema Makeup School class. Again, about 2 hours of work. Many people thought this was an actual prosthetic makeup!

If you're designing an age makeup for a film, get a good photo of the actor playing the role, and apply digital prosthetics to them! Once approved by the director, then you can start sculpting the real prosthetics.

Acknowledgments

I would like to take some time on this last page to thank eveyone who contributed to the making of this book. All the suppliers and artists such as RBFX, Kenny Myers, Scott and Eric Heinly of Premiere Products Inc., Allan Apone, Kevin Haney and Nelly Recchia to name a few. I would also like to thank the owners and management of Cinema Makeup School, who not only provide a good bit of my income, they were extremely supportive in allowing me to use the school facilities from time to time while photographing some of the makeup applications in this book.

Thanks to my guest artists, Jojo Zhu, Steve LaPorte, Richard Redlefsen, Kato DeStefan, Kenny Myers, Karen Asano-Myers, Hanny Eisen, Claire Piao, Rod Maxwell, Bruce Spaulding Fuller and Ana Gabriela Quinonez, Dan Gilbert, Kaity Licina, Brian Kinney, Sam Tansey, Kraig Stutrz, KC Mussman, Sandra Castro, Alanah Lucantonio, Renee Branch, Jessica Romano, Marty Stamis, Greg MacDougall, Jessica Faye Vergon, Erica Preus, Eric Koo, Joe Badiali, Cris Alex, Dalton Kutsch, Steve Imhoff, Midge Ordonez, TJ Loza, and Sean Kenny.

The models (no specific order)- Adam Beesley, Guetcha Tondreau, Blake Johnson, Miranda Riddle, Iana Neville, Lily Thaisz, Bunny Armendariz, Ross Tallent, Brynn Route, Carl Lyon, AJ Apone, Michael Ornelas, Shane Hanks, Matt Arrison, Kurt Carley, Loretta Vampz, the cast at Six Flags Magic Mountain, the models at Chimelong Ocean Kingdom, the cast of Zombie Fallout, Jojo Zhu, and the freakin incredible Doug Jones!

I pray that I didn't leave anyone out!

Finally, I would like to thank all my kickstarter supporters, as well as all the folks that pre-ordered for their patience and faith in me to complete this **final book in The Monstrous Makeup Manual series**. It's been a fun, frustrating, and wonderful learning experience over the 10 years it took to create the 3 in the set.

Will I write any more makeup books? Maybe. No promises. No more Monstrous Makeup Manuals, but I have one or 2 ideas of things I'd like to create in this genre. *Time will tell*.

I hope you all get a ton of fresh ideas and enjoy the makeups.

Thank you so much
for reading!

I hope you've loved this
Monstrous Makeup journey
as much as I have!

Get out your kit!
Get ready to have fun,
and go create some
fantastic characters!
And, enjoy the process!

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